

Bibliotheca  
Shakspeareana

von  
1564 bis 1871.

Shakspeare Bibliographie  
aller Länder der Welt

bibliographischen Einleitungen in englischer Sprache

Franz Thim.

Zweite Auflage.

London und Leipzig  
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1872

# Shakspeariana

from

1564 to 1864.

An Account

of the Shakspearian Literature

of

England, Germany, France

and other European Countries

during Three Centuries,

with Bibliographical Introductions

by

Franz Thimann.

Second Edition

Containing the Literature from 1864 to 1871.

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London,

Franz Thimann,

Foreign Bookseller and Publisher  
24 Brook Street, Grosvenor Square

1872.



TO

THE SHAKESPEARE MEMORIAL LIBRARY

FOUNDED AT

BIRMINGHAM

IN 1864

AS A MONUMENT TO THE POET.

THIS SECOND EDITION

IS DEDICATED

BY

THE AUTHOR



P R E F A C E  
TO THE SECOND EDITION

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The members of the Shakespeare Memorial Library which has been established at Birmingham, have in a singular manner fulfilled the wishes which I expressed in my first Edition. It is their intention to collect every book, tract on, and Edition of Shakspeare, in all languages and they have already progressed so far that their determination will soon become an established fact.

That such a Library will eventually be the greatest Monument to Shakespeare is undeniable, and it reflects the utmost credit on those who have planned and carried out this design.

I have continued in the present Supplement the literature of the last eight years, together with other emendations and corrections since brought under my notice. The Supplement has been printed with the view of incorporating it with the first edition, so that the English part should be bound up after page 48; the German part after page 81; and the French part should be cancelled altogether, and the new sheets inserted instead. It is my intention to continue the literature from time to time.

FRANZ THIMM.

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TO SHAKSPEARIAN SCHOLARS.

Bibliographers are aware that it is almost impossible to collect every known book on Shakspeare, I therefore appeal to the kindness of those who may use my book and find any thing missing, to inform me of any full titles, omissions or errors, which information will be received with thanks, and duly incorporated with future editions.

F. T.



1.

## SKETCH OF THE PROGRESS OF SHAKSPEARIAN CRITICISM.

AND OF THE GRADUAL APPRECIATION OF SHAKSPEARE  
IN  
E N G L A N D.

The history of Shakspearian criticism is one which goes hand in hand with that of the general literary and critical art of England: nay, Shakspeare's works would seem to have been particularly designed to test the march of English intellect. It will therefore be necessary to glance at the successive publications of his works, in order to show the effect they produced on English writers.

The separate plays of the great dramatist were issued during his life-time; in what consecutive order it is now impossible to say; though certain it is that Shakspeare himself could never have seen them, even separately, through the press. They appeared in a corrupt state from the beginning, for, being printed and published as *acting* plays, they were altered, corrected and "improved" by both actors and managers.

The first collected edition ("Editio princeps") appeared in folio in 1623, the editors being Heminge and Condell, both of whom were actors at the "*Globe*", and Shakspeare's executors and friends. This edition was printed seven years after Shakspeare's death.

Its editors, in their

"Address to the Reader", speak as follows: —

"It had been a thing, we confess, worthy to have been wished, that the author himself had lived to have set forth, and overseen his own writings; but since it hath been ordained otherwise, and he by death departed from that right, we pray you do not envy his friends, the office of their care and pain, to have collected and published them; and so to have published them, as where (before) you were abused with diverse stolen, and surreptitious copies, maimed, and deformed, by the frauds and stealths of injurious impostors, that exposed them: even those are now offered to your view cured, and perfect of their limbs; and all the rest, absolute in their numbers, as he conceived them, etc.

"John Heminge".  
"Henry Condell".

"It is by courtesy alone", says a writer of a very interesting article in Bentley's Quarterly No. 3, "that this folio can be termed an edition. "Edited, in any proper sense of the word, it is not. The errors of "the printer, and the corruptions of the players are put down to "Shakspeare's account, nor is there probably any Latin or Greek manu- "script more vitiated by sleepy and ignorant copyists, than this *editio princeps* has been by its publishers. In spite of their vaunt about "using exclusively Shakspeare's manuscripts, it is palpable that they "availed themselves, when they could, of the quartos published in the "poet's lifetime, the text for which was, to all appearance, obtained surreptitiously, either from copyists before the curtain, or from the "prompter, or theatrical library behind it. And this negligence is the more "inexcusable and provoking, because, according to general tradition, "Shakspeare's autographs were models of calligraphy, and Heminge "and Condell must have seen, and might therefore have printed from "them.

"Bad as the editing was, the printing of this volume was no better. Verse is printed as prose, prose as verse. Priscian's head is "perpetually broken; words are omitted or transposed; the punctuation "is such that, had Dogberry and Verges turned compositors for the "nonce, they could hardly have made it worse. Nor was advantage taken "of a second edition to amend these gross, open, and palpable errors. "Some glaring blunders are corrected in the second folio; but new "blunders compensate for those which are removed. Of most ancient "authors there are three or four copies at least, fortunately not agreeing "in their several corruptions, and capable, therefore, of being employed as correctives to one another. But the original text of Shakspeare has no similar privilege: his fairly-written manuscripts have "vanished: no specimen of his handwriting, except his signature, exists: "and for one Medicane codex, we posses only this precious budget of "blunders which his friends and fellow-actors consecrated to their deceased copartner's memory.

"The earlier editions — we still use the word by courtesy — of Shakspeare unfortunately appeared in an age of remarkably careless printing. When an author, indeed, severely corrected his own proofs, a book, then, as now, would come forth from the press in fair condition. 'Shakspeare's Poems', for example, are nearly immaculate; for these, the favourites, if not the first fruits of his mind, he grudged no "parental care". (Shakspearian Literature, Bentley's Quarterly No. III.)

The *second folio edition* appeared nine years after the first; viz. in 1632; the *third edition* thirty-two years later, in 1664, (some of its copies bearing the date of 1663); the *fourth and last folio edition*, twenty-one years after, in 1685; and this completes the list of the folio editions of the 17<sup>th</sup> century. The number of copies of which each of these editions consisted, when printed, is unfortunately quite unknown.

Books were then costly, bookbuyers and collectors few. The great mass of the public were illiterate; and a copy of Shakspeare was probably a thing beyond their reach. Moreover, the puritanical spirit of the time, which condemned all theatrical performances, had, naturally, the effect of diminishing the interest which the public took and had

taken, from the very first, in the representation of Shakspeare's plays. Plays were denounced as immoral; theatres anathematized as very dens of wickedness; — nay, even pillaged and burnt. The Stage was in short *execrated* by the religious fanaticism of the time, as nothing less than the creation of hell. The Plague, and the terrible fire which followed it, had decimated the inhabitants of London, and destroyed both their trade and their property; and in the fire vanished no doubt many of the precious little 4<sup>to</sup> editions of Shakspeare's plays. Then came the Great Rebellion, and the Restoration; and, under the influence of the licentious taste of Charles II.'s time, no wonder the old dramatists were well nigh forgotten.

From 1685 until 1709 no new edition of Shakspeare was published; but with Rowe's edition begins an incessant and increasing stream of new editions of Shakspeare, which has now swelled into a perfect flood. Rowe's edition in 7 Volumes 8vo appeared in 1709—10.

"After an interval of nearly 25 years", says a Reviewer\*, "Rowe reminded the world of its intellectual hero. His edition of the Plays was a step in the right direction. There was hope of Rowe. He was a man of fortune, living to write, instead of writing to live. He was a good scholar, and had a poetical taste. He possessed one advantage as an editor of Shakspeare, independently of all literary gifts. At the period when he turned his attention to the subject, 'traditions of Stratford and the 'Globe' were quickly disappearing; 'memories of Shakspeare were dying out. What light yet lingered — and it was very small — Rowe did his best to fix and detain. As we said, in one respect he was peculiarly favoured. Rowe's first tragedy was produced in 1702, when Betterton played the hero, and we may assign his acquaintance with that actor to 1700. Betterton knew Davenant. Who does not remember the story which Aubrey tells, that when Davenant was pleased over a glass of wine, with an 'intimate' like 'Hudibras Butler', he would say that it seemed to him that he 'writ with the very spirit of Shakspeare', and was not unwilling to have people think that there was good cause for the resemblance? Shakspeare died when Davenant was a boy of 11 years; but we owe to him much of the little information about the poet which we possess. The biographer of Rowe informs us that he neither received much praise, nor seems to have expected it, for his Shakspearian labours; but that he at least contributed to the popularity of his author."

After the publication of the 4<sup>th</sup> folio edition, Shakspearian criticism began to shew itself in England; and the first form it took was that of reviews of tragedies in general, combined with reflections on Shakspeare in particular, such as were published by Rymer, in 1693. His criticisms however were more the attacks of a querulous cynic than the comments of a sound thinker. Charles Knight remarks, \*\* "We cannot agree with the author of an able article in the Retrospective Review, that 'these attacks on Shakspeare are very curious, as evincing how gradual has been the increase of his fame'; that their whole

\* Times, December 1860.

\*\* Studies of Shakspeare.

"tone shows that the author was not advancing what he thought the "world would regard as paradoxical or strange"; that 'he speaks as "one with authority to decide'. So far from receiving Rymer's fizicized "denunciations as an expression of public opinion, we regard them" as "the idiosyncrasies of a very singular individual, who is furious in the "exact proportion in which the public opinion differs from his own. "He attacks 'Othello' and 'Julius Caesar', especially, because Betterton "had for years been drawing crowds to his performance in those tragedies. He is one of those who glory in opposing the general opinion."

Critics like Rymer, Gildon, Dennis etc.<sup>4</sup> began to establish an artistic code, based on the classical models of ancient Greece; and every Shakspearian drama was measured by its rules. It was the same error which crept into the German mind a century later, — when Aristotle's dogmas became the infallible standard of criticism for the modern drama, — and which gave rise to such eccentric and confused views regarding the greatness of Shakspeare. The idea that each century produces new capacities; — that the national mind is stamped upon the literature of each century; — that each poet must be judged by the amount of his own original powers, — never entered the heads of these critics. Yet, however singular may have been the turn which criticism took, the nation as a mass appears never to have been wanting for a moment, in admiration of its great poet; and therefore to say that Shakspeare was ever forgotten, ever neglected, is an error, which is at once refuted by the continual demand for more and better editions of his works. The fault finding commentators on Shakspeare began to show how little they were qualified to judge the poet, by their attempts to improve him. These "improvements" are the best evidence of their disqualification as critics." "Poetic justice", continues Charles Knight, "was one of the rules for which they clamoured. "Duncan and Banquo ought not to perish in 'Macbeth', nor Desdemona "in 'Othello', nor Cordelia and her father in 'Lear', nor Brutus in "Julius Caesar", nor young Hamlet in 'Hamlet'. So Dennis argues: "— 'The good and the bad perishing promiscuously in the best of "Shakspeare's tragedies, there can be either none or very weak instruction in them'. — — The alteration of 'The Tempest' by Davenant "and Dryden, was an attempt to meet the taste of the town by music "and spectacle. Shadwell went further, and turned it into a regular "opera, and an opera it remained even in Garrick's time, who tried his "hand upon the same experiment. Dennis was a reformer both in "comedy and tragedy. He metamorphosed 'The Merry Wives of "Windsor' into 'The Comical Gallant'; and prefixed an essay to it, "on the degeneracy of the taste for poetry. Davenant changed "Measure for Measure" into 'The Law against lovers'." The Essayists began to show better taste; for both the *Tatler* and the *Spectator* speak of Shakspeare as belonging to the first class of great geniuses, together with Homer; and Addison had a sounder appreciation of the beauties of the poet than even his predecessors.

Since the appearance of Rowe's edition, Shakspearian criticism in

England has been directed chiefly to the text. That higher aesthetical criticism which was to bring the greatness of Shakspeare more prominently into relief, by comparing him with the other giants of poetic thought, has been left to the Germans; as we shall presently see. These text criticisms, although numerous and of a higher standard than before, were as yet neither very conspicuous nor productive of much fruit. Proposals for new editions of Shakspeare, explanatory and critical notes on particular passages, answers to such criticisms, and rejoinders thereto, examinations of and remarks upon the text, volumes of selections, under the title "Beauties of Shakspeare", — these were the literary productions contributed by England towards the illustration of the dramatist's works.

*Pope's* edition, in 6 Vols 4<sup>o</sup>, appeared in 1725, handsomely printed, and with an admirable preface. It was chiefly interesting for the poet's criticism on Shakspeare and exhibits the progress of opinion and judgement respecting the great dramatist. The text itself was altered by Pope, as his fancy dictated; and it is therefore valueless.

*Theobald's* edition appeared in 7 Vols in 8<sup>o</sup> in 1733; it was collated after the first editions, and had so high a stamp of correct text, that, according to Steeven's assertion, thirteen thousand Copies were sold of the first edition. *Warton* gives him his due praise, when he calls him the first publisher of Shakspeare who hit upon the rational method of correcting his author by reading such books as he had read.

*Hanmer's* edition appeared in 1744, in six splendid quarto volumes, printed at the Oxford University press; — but it was as valueless as that of Pope.

*Pope's and Warburton's* edition appeared in 1747; *Hugh Blair's* in 1753; *Johnson's* in 1765; who "did but little, and that little was not done well"; and *Steeven's* in 1766.

Dr. Farmer's eccentric "Essay on the learning of Shakspeare" appeared in 1767, and went through four editions. Dr. Johnson complimented Farmer in these words: — "You have done that which never was done before; that is, you have completely finished a controversy beyond all further doubt". Thus Dr. Farmer passed for a very learned and conspicuous man, and William Shakspeare for a very illiterate and obscure one.

At about this period Shakspearian acting had risen to great eminence, through the genius of David Garrick, whose personification of Shakspearian characters was both novel and powerful. He appeared for the first time, in the Goodmansfield Theatre, of which Gifford was Lessee, in July 1741, and acted "Richard the 3<sup>rd</sup>" with such success that the great National Theatres stood empty, whilst the little theatre was literally besieged. In 1747 he took Drury Lane, and was there assisted by his fellow actors, Barry, Pritchard, and Cibber. It was a result of Garrick's admiration for the great dramatist that the celebrated "Jubilee" was held, in commemoration of the Bard, at Stratford on Avon, on the 6<sup>th</sup> of September 1769.

John Kemble continued to keep up the public interest in Shakspearian acting; as did also his sister, Mrs. Siddons, the greatest tragic actress whom England has produced.

Shakspeare has perhaps never been treated with more care, nor have greater pains been expended upon his representation, than at this period.

A Glossary of the Plays of Shakspeare is extant, in which are explained technical terms, words which have become obsolete or uncommon, and common words used in an uncommon sense, by Richard Warner. This work has never been published, but the original manuscript, consisting of 71 Volumes in quarto and octavo, is preserved in the British Museum.\* The original must have been written some time between 1750 and 1770. It was a gigantic undertaking; and would most likely have ruined any publisher who might have been bold enough to meddle with it. Separate essays on the characters of Hamlet, Sir John Falstaff, Richard the 3<sup>rd</sup>, and Lear, with critiques upon the faults of Shakspeare, occupied the literary world next. The extent, indeed, to which the censure of Shakspeare was carried at this period is both remarkable and characteristic, and shews the absence of any high literary or critical principles; for, though every one admired Shakspeare's genius, he was nevertheless constantly criticized on the score of his supposed exaggeration in the developement of character, his bombast, and his vulgarity.

In 1765 Johnson's edition of the great dramatist appeared, in 8 Vols 8<sup>vo</sup>. This was \*\* "the foundation of the "variorum editions", the "principle of which has been to select from all, or nearly all existing "commentaries, various and conflicting opinions upon the same passage. "The respective value of the critics who had preceded him was fully "discussed by Johnson in his preface. This branch of the subject was "only of temporary interest. But the larger portion of Johnson's "preface not only to a certain extent represented the tone of opinion "in Johnson's age, but was written with so much pomp of diction, with "such apparent candour, and with such abundant manifestation of good "sense, that perhaps more than any other production, it has influenced "the public opinion of Shakspeare up to this day."

But the public admiration of Shakspeare was increasing in England; and men began to devote half a life-time to the collection of Shakspearian tracts and MSS. Capell, it is said, indeed, spent a whole life in the study of Shakspeare; and transcribed his works ten times with his own hand.

Capell's "Shakspeariana", which is of great interest to scholars, gives us a good idea of these collections; and still more so does the following notice of his life. Capell \*\*\* "was deputy-inspector of plays; and, as early as 1745, shocked at the licentiousness of Hanmer's plan, he first projected an edition of Shakspeare, of the strictest accuracy to be collated and published in due time "ex fide codicum". He immediately proceeded to collect and compare the oldest and scarcest

\* MSS. Addit. 10,472 to 10,542.

\*\* Knight's "Studies of Shakspeare".

\*\*\* Hartshorne, the Book Rarities in Cambridge.

copies: noting the original excellencies and defects of the rarest quartos, and distinguishing the improvements or variations of the first, second, and third folios. Three years after he put forth his own edition, in 10 volumes, small octavo, with an introduction which was printed (1768) at the expense of the principal booksellers of London, who gave him 300 pounds for his labours. There is not, even among the various publications of the present literary era, a more singular composition than this introduction. Its style and manner is actually more obsolete and antique than that of the age of which it treats. Taken in combination with the title page, it gives us, however, a perfect index to the contents of the work; and it began to rouse the attention of scholars, and to interest them in Shakspearian studies. In the title page is embodied the following announcement: — “Whereunto will be added, in some other volumes, notes, critical and explanatory, and a body of various readings entire.” The introduction declared that these “notes and various readings” would be accompanied by another work, disclosing the sources from whence Shakspeare “drew the greater part of his knowledge in mythological and classical matters, his fable, his history and even the seeming peculiarity of his language”, — “to which,” says Capell, “we have given for title, ‘The School of Shakspeare.’” Twenty-three years had elapsed, in collection, collation, compilation, and transcription, between the conception and production of his projected edition; and even then it came, like its author, “naked into the world”; for it had neither notes nor commentary, save the critical matter dispersed through the introduction, and a brief account of the origin of the fables of the several plays; with a table of the different editions.”

“But while he was diving into the classics of Caxton and working his way under ground, like the river Mole, in order to emerge at last with all his glories; — while he was looking forward, like the patient miner who has struck upon a vein unworked by others, to his coming triumphs; — certain other active spirits went to work upon his plan, and, digging out the promised treasures, laid them prematurely before the public, destroying, by this anticipation of them, the whole effect of our critic’s discoveries. Stevens, Malone, Farmer, Percy, Reed, and a host of other literary ferrets, burrowed into every hole and corner of the warren of modern antiquity, and overran all the country which had been mapped out by Edward Capell. Such a contingency staggered the steady and hitherto unshaken perseverance of our critic, at the very eve of the completion of his labours; and, as his editor informs us, — (for, alas! at the end of nearly forty years, the publication, was posthumous, and the critic himself no more!) — he had almost determined to lay the work wholly aside. He persevered however; and after his death, in 1783, three large quarto volumes were published, under the title of “Notes and various Readings of Shakspeare”: together with the “School of Shakspeare”. He died on the 24<sup>th</sup> of January, 1781.\*

Charles Knight\*\* divides Shakspearian editors into two schools.

\* Bibliographical Dictionary.

\*\* Studies of Shakspeare.

“The earlier (to which belong Rowe, Pope, Theobald, Hamner and Johnson), did not seek any very exact acquaintance with our early literature, and would have despised the exhibition, if not the reality, of antiquarian and bibliographical knowledge. A new school, however, subsequently arose, whose acquaintance with what has been called black-letter literature was extensive enough to produce a decided revolution in Shakspearian criticism. Capell, Steevens, Malone, Reed and Douce, are its representatives. The first school contained the most brilliant men; the second, the most painstaking commentators. The dullest of the first school, — who was branded as a mere dunce by his rival editor, — “poor, piddling Tibbald”, — was unquestionably its best specimen. *Rowe* was indolent, *Pope*, flashy, *Warburton*, paradoxical, *Johnson*, pedantic.”

In 1773 appeared the edition of *Johnson* and *Steevens*, in 10 vols 8°. This text of *Steevens*, in which the peculiar versification of Shakspeare, — with its freedom, its vigour, its variety of pause, its sweetness, its majesty, — is sacrificed to what he called “polished versification” has been received for nearly half a century as the standard text.\* The year 1790 produced *Malone’s* edition; and during the entire century, as many as thirty thousand copies of Shakspeare were dispersed through England.

The love of Shakspearian antiquity was indeed so great at this time, that dishonest men began to forge documents relating to the poet, with the object of foisting their trash upon his biographers and admirers. The fabrications of *Ireland* (published in 1795) belonged to this class. They created, at the time, a good deal of attention and controversy; but were at last detected for what they really were, — i. e. mere forgeries. The portraits known as the *Stace* Picture, and the *Bellow’s* Picture of the poet, were also condemned as spurious.

If aesthetical criticism has come from Germany, England has at any rate not been behind hand in doing that which no foreigner could do for her national poet.

All that antiquarian research, and textual criticism could do, has been done in this country. Shakspeare’s admirers and students here, have been, in truth, indefatigable. One of the most remarkable books which have been published is *Drake’s “Shakspeare and his time”*; a work full of minute and valuable information respecting the manners, customs, and superstitions of Shakspeare’s age, and is in its peculiar line, unrivalled to this day.

In the 19<sup>th</sup> century the best editions of the dramatist have been those of *Chatmer* in 1805, *Wood* in 1806, *Ballantyne* in 1807, *Malone’s* edition, re-edited by *Boswell* in 1821, *Singer’s* in 1826 and *Valpy’s* in 1832.

A long period of time had passed, without the appearance of any edition worthy to be called a progress in Shakspearian editorship. It was not until 1833 that Charles Knight’s “Pictorial Shakspeare” appeared. The historical introductions, explanations and illustrations which accompany this edition make it one of the most interesting ever published. Its editor indeed has distinguished himself as a great Shakspearian scholar. His life of the dramatist, his “Studies of Shakspeare”

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\* *Knight’s Studies.*

and his various editions of his plays and poems have secured for Charles Knight a high and lasting position in Shakspearian literature.

In 1840 the "*Shakspeare Society*" was established, under the presidency of the Earl of Ellesmere. Its object was to publish books illustrative of Shakspeare and of the literature of his time. The Society lasted until 1853; and has published 48 volumes, some of them of great interest in a historical point of view.

In 1841 *Mr. Payne Collier* published his edition of Shakspeare, in 8 vols 8vo. It gave the collated text of the early editions in the possession of the Duke of Devonshire; of the unique first "*Hamlet*" of 1603, the first "*Romeo and Juliet*" of 1597, and many others. The task was executed with that success which great knowledge of the subject, and an intimate acquaintance with early English literature could alone ensure. There has indeed been no man more indefatigable than Mr. Collier in minute researches into Shakspearian lore. He has made Shakspearian research the task of his whole life; and literature owes him a lasting debt of gratitude. His "*History of English dramatic Poetry, and Annals of the Stage*", have given us materials which must form the foundation of Shakspearian inquiry for all future time. We refer to our Catalogue for a more particular account of Mr. Collier's labours.

In his biography of Shakspeare, he examined the original sources of information from the register of the poet's baptism, to the proof of his will.\*

In 1853 appeared the 1<sup>st</sup> volume of Mr. J. O. Halliwell's splendid edition of Shakspeare, in 15 volumes folio, of which ten have already been printed. The text is formed from a new collation of the early editions; and the work includes the original novels and tales on which the plays are founded, copious archaeological annotations on each play, an essay on the formation of the text, and a life of the poet. The subscription for a single copy of this gigantic work, wholly unsurpassed in splendour, but from its costliness, inaccessible to the general public, amounted to 63 Pounds.

In 1853 appeared Mr. Collier's new edition of Shakspeare. The text was regulated by a newly discovered folio edition of 1632, containing many hundred early marginal emendations, in manuscript. With these "*Notes and Emendations*" a revolution began in the Shakspearian world, and a long controversy (known as the "*Collier Controversy*") resulted from their publication. The dispute was as hot as that respecting the *Ireland* forgeries, 70 years previous, and there was even frequent mention of that odious word. The most serious charges were brought against Collier by N. Hamilton in his well-known work entitled "*An Inquiry into the Genuineness of the Manuscript Corrections in Mr. J. P. Collier's annotated Shakspeare of 1632, and of certain Shakspearian Documents likewise published by Mr. Collier.*"

Mr. Collier in a letter which appeared in the *Athenaeum* of the 18<sup>th</sup> February 1860, replied to these grave charges; and his reply (which he afterwards published as a distinct pamphlet)\*\*, not only gives

\* Collier's "*Reasons for a new edition of Shakspeare*".

\*\* "Reply to Mr. N. Hamilton's Inquiry into the imputed Shakspeare Forgeries,

a historical account of this curious volume, but is in all respects satisfactory, and completely annihilates the charges of his assailants. There can be no doubt that the explanation which he gives is the true one; and that the corrections, frequently striking, are by an unknown hand, and a clever head.

In 1857 appeared Alexander Dyce's edition in 6 volumes 8vo and in 1858 Howard Staunton's carefully edited edition, in 3 vols, with illustrations. The year 1863 brought with it a new edition, by W. G. Clark and John Glover, known as the "Cambridge Edition"; which is, beyond all question, one of the best editions of Shakspeare which has ever been issued from the press.

For we think the time has indeed past when we should allow any literary dilettante to come forward and give us the text of Shakspeare according to his "new ideas", with his own new readings and corrections. We want no more such editors as these, for they are at best bad linguists, insufficiently acquainted with comparative philology; and are generally self-opinionated enough to substitute a bad word for one that is unintelligible. A man who has not proved himself to have the proper qualifications, and who is not moreover intimately acquainted with ancient English literature, has no pretension whatever to appear as a text-monger of Shakspeare. We want the texts of the early editions, however incorrectly they may have come down to us, with textual emendations in the form of notes, but no further *alterations* of the text, except such as may be based on early and well authenticated editions. This is a sound rule, we think, for all future editors of the great dramatist; and we are happy to say the Cambridge editors have set the example of adopting it. The plan which they have followed is to take a good early edition of each play, and to quote in the annotation the different readings of the other early editions. We have thus, for the first time, obtained a complete text of Shakspeare's dramas.

Whilst this edition is appearing, reprints of the early Quarto's, a "fac-simile" Shakspeare, and a host of new editions are being also ushered in, to complete the literary Monument of

*Shakspeare's Tercentenary.*

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by J. Payne Collier" 1860 See, also, "Mommsen. Der Perkins - Shakspeare." Berlin, 1854.

## THE EARLY QUARTO EDITIONS OF SHAKSPEARE'S PLAYS.

1594.

**Titus Andronicus**, entered at Stationer's Hall Feb. 6 1593. Langbaine says the first edition was printed in 1594, but no copy of it is in existence.

2nd Edition 1600. 3rd Edition 1611 (in Capell's Collection)

**Henry the Sixth** part II. 1st Edition 1594 printed by Thomas Creede for Thomas Millington. In the Bodleian Library. 2nd Edition 1600. (In Capell's Collection, Cambridge.) 3rd Edition 1619 no date (Capell).

1595.

**Henry the Sixth**, part III. 1st Edition 1595.

2nd Edition 1600 British Museum and Bodleian Library.

3rd Edition (no date) 1619. do. do.

1597.

**Romeo and Juliet**, printed by John Danter.

1st Edition 1597. British Mus. Bodleian. Capell.

2nd Edition 1599. do. do. do.

3rd Edition 1609. do. do. do.

4th Edition (no date) 1615. do. do. do.

5th Edition 1637. do. do. do.

**Richard the Second**. Printed by Valentine Simmes for Andrew Wise.

1st Edition 1597. Capell.

2nd Edition 1598. British Mus. Bodleian. Capell.

3rd Edition 1608. With new additions of the Parliament Scene Bodleian.

4th Edition 1608. British Mus. Capell.

5th Edition 1615. British Mus. Bodleian. Capell

6th Edition 1624, 7th Edition 1629, 8th Edition 1634.

**Richard the Third**. Old play. London by Creede 1594

1st Edition 1597. Printed by Valentine Sims for Andrew Wise. Bodleian Capell.

2nd Edition 1598. Brit Mus Bodleian Capell

3rd Edition 1602. Brit Mus. and Capell.

4th Edition 1605, 5th Edition 1612, 6th Edition 1621, doubtful, 7th Ed. 1622, 8th Edition 1629, 9th Edition 1634.

1598.

**Love's Labour Lost**. Printed by W. W. for Cuthbert Burby.

1st Edition 1598. Bodleian Capell.

2nd Edition 1631. Brit. Mus. Capell.

**King Henry the Fourth**, part I. Printed by P. S. for Andrew Wise.

1st Edition 1598. Brit. Mus. Capell.

2nd Edition 1599. do. Bodleian. Capell.

3rd Edition 1604. (imperfect) do. do.

4th Edition 1608. Brit. Mus. do. do.

5th Edition 1613. do. do. do.

6th Edition 1622, 7th Edition 1632, 8th Edition 1639.

1600.

**Henry the Fifth.** Printed by Thomas Creede, for Thos Millington and Johu Busby  
 1<sup>st</sup> Edition 1600. Brit Mus. Bodleian. Capell.

2<sup>nd</sup> Edition 1602. Capell

3<sup>rd</sup> Edition 1605. Brit Mus. Bodleian. Capell

**The Merchant of Venice.** Printed by J. R for Thomas Heyes

1<sup>st</sup> Edition 1600. Brit Mus. Bodleian. Capell. Entered at Stationer's

Hall on July 22, 1598.

2<sup>nd</sup> Edition Printed by J Roberts. 1600. Brit Mus. Bodleian. Capell.

3<sup>rd</sup> Edition 1637. Brit Mus. Bodleian Capell

4<sup>th</sup> Edition 1652. do and Capell.

**A Midsomer Night's Dreame.** Printed by James Roberts.

1<sup>st</sup> Edition 1600. Brit Mus. Bodleian Capell.

2<sup>nd</sup> Edition for Thomas Fisher 1600. Brit Mus. Bodleian Capell.

**Much Adoe about Nothing.** Printed by V. S. for Andrew Wise and William Aspley

1<sup>st</sup> Edition 1600. Brit. Mus. Bodleian. Capell

1602.

**Merry Wives of Windsor.** Printed by T C. for Arthur Johnson.

1<sup>st</sup> Edition 1602. Bodleian L. Capell.

2<sup>nd</sup> Edition 1619. Brit. Mus. Bodleian. Capell.

3<sup>rd</sup> Edition 1630. do. do. do.

These Editions are all incomplete

1603.

**Hamlet.** Printed for N. L and John Trundell.

1<sup>st</sup> Edition 1603. Only 2 incomplete Copies known. Brit. Mus. and Duke of Devonshire

2<sup>nd</sup> Edition 1604. 3 Copies known. Brit. Mus and Duke of Devonshire

3<sup>rd</sup> Edition 1605. Brit. Mus. Capell.

4<sup>th</sup> Edition 1607. no date, printed by W. S for John Smethwicke Brit. Mus. Bodleian Capell.

5<sup>th</sup> Edition 1611, 6<sup>th</sup> Edition 1637, 7<sup>th</sup> Edition 1683, 8<sup>th</sup> Edition 1695

1605.

**King Lear.** Printed by Simon Stafford for John Wright

1<sup>st</sup> Edition 1605. Brit. Mus.

2<sup>nd</sup> Edition 1608 printed for Nath Butter, 41 leaves. British Museum Bodleian. Capell

3<sup>rd</sup> Edition 1609 printed for Nath. Butter, 41 leaves. British Museum Bodleian Capell

4<sup>th</sup> Edition 1655. Bodleian Capell.

1609.

**Pericles.** Imprinted for Henry Gossen.

1<sup>st</sup> Edition 1609. Brit. Mus. Bodleian. Capell.

2<sup>nd</sup> Edition 1609. corrected. Brit. Mus.

3<sup>rd</sup> Edition 1611. Brit. Mus. Capell.

4<sup>th</sup> Edition 1619. Brit. Mus. Bodleian.

5<sup>th</sup> Edition 1630. do. do

6<sup>th</sup> Edition 1635. do. do. 7<sup>th</sup> Edition 1639

**Troilus and Cressida.** Imprinted by G. Eld, for R Bonian and H. Walley.

1<sup>st</sup> Edition 1609. (Title. The famous history of T. etc.).

2<sup>nd</sup> Edition 1609. (Title. The history of T. etc.).

1622.

**Othello.** Printed by N. O. for Thomas Walkley.

1<sup>st</sup> Edition 1622. Brit. Mus. Bodleian. Capell

2<sup>nd</sup> Edition 1630. do. do. do.

3<sup>rd</sup> Edition 1655. do. do. do.

1631.

**Taming of a Shrew.** An old play printed by Peter Short and sold by Cuthbert Burby 1594. Devonshire.  
 reprinted 1607. do.

1st Edition with Shakspeare's name, is dated 1631 printed by W. S. for John Smethwicke. Brit. Mus. Capell

THE REPRINTS OF THE QUARTO'S

**Hamlet**, exact reprints of the 1st and 2nd Edition of 1603 and 1604 8°. London 1859-1864

— do with bibliographical preface by S. Thommns 8° 1860

**Romeo and Juliet**, from the Edition of 1597 and 1599 by Mommisen. 10y. 8°. 1859

Reprints of the early quarto Editions in photo-lithographic copies, are about to be published, under the editorship of Mr. Staunton

THE FOLIO EDITIONS OF SHAKSPEARE.

*First Edition* 1623

Mr William Shakespeare's Comedies, Histories and Tragedies. Published according to the true Original Copies London Printed by Isaac Jaggard and Edward Blount 1623. Portrait by Martin Droeshout.

This Edition has 36 plays, containing 17 which were not printed in 4°, excepting Pericles, which was added to the third Edition

*Second Edition* 1632.

Printed by Thos Cotes, for Robert Allot (title page varies) Portrait by Martin Droeshout.

"The Sources from which the numerous new readings in this edition were derived, are unknown Ben Jonson and John Milton, are suggested as emendators"

*Third Edition* (Some Copies dated 1663) 1664.

Printed for P. C. And into this Impression is added seven Plays, never before printed in folio, viz: Pericles Prince of Tyre. The London Prodigal. The History of Thomas Lord Cromwell. Sir John Oldcastle Lord Cobham. The Puritan Widow. A Yorkshire Tragedy The Tragedy of Locrine.

"The greater part of this Edition is said to have been destroyed by the fire of London"

*Fourth Edition* 1685

Printed for H. Herringman. E. Brewster. R. Chiswell and R. Bentley.

REPRINTS

**First Reprint** of the First folio Edition 1807.

**Second Reprint** of the First folio in course of publication, small 4° 1862-1864 by Lionel Booth.

VALUE OF THE EARLY EDITIONS

In a sale of the Library of the late Mr George Daniel which occurred in August 1861 the Editions of Shakspeare fetched the following prices:

SHAKSPEARE

"Shakspeare's Comedies, Histories, and Tragedies" Published according to the true original copies The excessively rare first edition, brilliant portrait by Droeshout, with the verses by Ben Jonson; folio in beautiful old Russia binding, preserved in a Russia case Printed by Isaac Jaggard and Ed. Blount, 1623 A marvellous volume of unrivalled beauty, unquestionably

\* "This edition was first issued in 1663" and Copies with this date, do not contain the seven spurious plays For minute details see: Lowndes Bibliographer's Manual "Shakespeare"

the finest that has ever occurred for public sale. This copy will to all future time possess a world-wide reputation. It was bequeathed by Daniel Moore, F. R. S., to William Henry Booth, who left it by will to John Gage Roke-wode, from whom it passed to Mr. Daniel. Its beauty was first remarked on by Dr. Dibdin in his "Library Companion," 1824. Interesting letters attesting these facts are in the volume, and another from Mr. Lilly, offering the sum of 300*l.* for it — 682 guineas (bought for Miss Burdett Coutts)

"Shakspeare's Comedies, Histories, and Tragedies." The second impression. Portrait by Droseshout, and verses by Ben Jonson, folio. In the original calf binding. Printed by Tho. Cotes, for Robert Allot, and are to be sold at his shop, at the signe of the blacke Beare, in Paul's churchyard 1632. "This genuine and beautiful copy of the second folio edition of Shakspeare's plays was bought by Mr. Thorpe at the sale of the library at Neville Holt, Leicestershire, and bought of him by me this the 16th day of September (my Birth-day), 1848. I never saw its equal for soundness and size" — George Daniel, Canonbury. Of the purest quality from beginning to end, and the largest example known — 14*l.* (Boone).

"Shakspeare's Comedies, Histories, and Tragedies." The third impression. Portrait by Droseshout, the verses by Ben Jonson underneath. Folio, green morocco extra, with gilt borders inside, and joints, by C. Lewis London, printed for P. C., 1664. The publishers of the fourth edition of 1695 appear to have considered the destruction of the third edition so extensive, as to entitle them to treat it as a nonentity; and accordingly say upon their title-page, "unto which is added seven playes never before printed in folio," though they had been previously added to this issue of the third edition, a certain proof of its great rarity, even in those days. "The present copy is a remarkably fine, sound, and tall one, in the most genuine state" — Note by Mr. Daniel. It is certainly a copy of unmatched beauty — 46*l.* (Lilly).

"Shakspeare's Comedies, Histories, and Tragedies." The fourth edition. Folio. Portrait by Droseshout, the verses underneath. Printed for H. Herringman, E. Brewster, and R. Bentley, 1695. A magnificent copy, blue morocco, richly gilt — 21*l.* 10*s.* (Boone).

#### VALUE OF THE SEPARATE PLAYS THE ORIGINAL EDITIONS.

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"This most precious volume is from the libraries of the late Sir W. Bolland and Mr. Robert Bright. At Sir W. Bolland's sale it was bought

by Mr Bright for 917 At Mr. Bright's sale, on the 7th of April, 1845, I<sup>°</sup> became the purchaser for the sum of 917 10s" — MS note by Mr Daniel A beautiful copy The only other copy known is in the Bodleian — 300 guineas.

Shakspeare (W.) — Sonnets, never before imprinted 4to, olive morocco extra, gilt edges At London, by G Eld, for T T, and are to be sold by John Wight, dwelling at Christ Churchgate; 1600 A large and perfect copy of this most rare volume, and the one of only two perfect copies known with the above imprint. This precious little volume formerly belonged to Narcissus Luttrell and cost him one shilling It was afterwards in the possession of George Steevens — 215 guineas.

Locrine, small 4<sup>o</sup>. 1595 — 105 Pounds.

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## THE DOUBTFUL PLAYS.

### 1. ARDEN OF FEVERSHAM.

The lamentable and true Tragedie of M Arden, of Feversham in Kent. London printed for Edward White 1592 4<sup>o</sup>. 1599 reprinted 1770 by Jacob. In the preface Shakspeare is mentioned as the Author.

### 2 ARRAIGNMENT OF PARIS

The Araygnement of Paris, a Pastoiall. Imprinted at London by Henrie Marsh. 1584 4<sup>o</sup>. written by George Peele.

### 3 THE BIRTH OF MERLIN.

The Birth of Merlin: or the Childe hath found his Father. Written by William Shakspeare and William Rowley London T. Johnson, for Frances Kirkman and Henry Marsh. 4<sup>o</sup>. 1662.

### 4 EDWARD III.

The Raigne of King Edward the Third. Cuthbert Burby. 4<sup>o</sup>. 1596. 1599. — edited by Delius, Elberfeld 1854. 12<sup>o</sup>.

### 5. FAIRE EM

A pleasant Comedie of Faire Em, the Millers Daughter of Manchester. London printed for John Wright. 4<sup>o</sup>. 1631.

### 6. LOCRINE.

The lamentable Tragedie of Locrine, the eldest sonne of King Brutus, etc. London printed by Th Creede. 4<sup>o</sup>. 1595

### 7. LONDON PRODIGAL.

The London Prodigall by William Shakspeare. London printed by T. C. for Nathaniel Butter. 4<sup>o</sup>. 1605.

### 8. LORD CROMWELL.

The true Chronicle Historie of the whole life and death of Thomas Lord Cromwell. Written by W. S. London printed by Thomas Snodham. 4<sup>o</sup>. 1613.

### 9. MERRY DEVIL OF EDMONTON

The Merry Devill of Edmonton. London. 4<sup>o</sup>. 1608. 1617. 1626. 1631. 1655.

### 10 MUCEDORUS

A most pleasant Comedy of Mucedorus, the Kings Sonne of Valencia and Amadine the Kings Daughter of Arragon London. Printed for Francis Cotes. 4<sup>o</sup>. (no date, 1598). 4<sup>o</sup>. for W Jones. 1610. 1613. 1615. 1634. etc.

## 11. SIR JOHN OLDCASTLE

The first part of the true history of the Life of Sir John Oldcastle. Written by William Shakspeare. London. Printed for T. P. 4<sup>o</sup>. 1600. For Thomas Pauier (without Shakspeare's name). 1600.

## 12. THE PURITAN.

The Puritaine or the Widdow of Watling Street. London pr. by G. Eld. 4<sup>o</sup>. 1607.

## 13. THE TWO NOBLE KINSMEN.

The two noble Kinsmen; written by Fletcher and W. Shakspeare. London. Printed by T. Cotes for J. Waterson. 4<sup>o</sup>. 1634.

## 14. YORKSHIRE TRAGEDY

A Yorkshire Tragedy. Written by Shakspeare. London. Printed by R. B. for Thomas Pauier. 4<sup>o</sup>. 1608. 1619.

## SHAKSPEARE'S POEMS.

## VENUS AND ADONIS.

London imprinted by Richard Field. 4<sup>o</sup>. 1593. Bodleian Library. *Second Edition* 1594. Bodleian. *Third Edition* by R. F. for John Harrison. sm. 8<sup>o</sup>. 1596. Bodleian L. *Fourth Edition* 1600. reprinted 16<sup>o</sup>. 1602, 12<sup>o</sup>. 1617, 18<sup>o</sup>. 1620, 8<sup>o</sup>. 1627, 8<sup>o</sup>. 1630, 32<sup>o</sup>. 1636, 8<sup>o</sup>. 1675.

## LUCRECE.

London printed by Richard Field for John Harrisson. 4<sup>o</sup>. 1594. Bodleian. Brit. Mus. 1596, 1598, 18<sup>o</sup>; 1600, 24<sup>o</sup>; 1607, 8<sup>o</sup>; 1616, 8<sup>o</sup>; 1624, 16<sup>o</sup>; 1632, 12<sup>o</sup>; 1655, 16<sup>o</sup>.

## THE PASSIONATE PILGRIME.

Printed for W. Jaggard sold by W. Leake. 16<sup>o</sup>. 1599. Capell. *Second Ed.* (not known). *Third Edition* by Jaggard. 16<sup>o</sup>. 1612.

## SONNETS.

London by G. Eld for T. T. sold by John Wright. 4<sup>o</sup>. 1609. reproduced in facsimile. 4<sup>o</sup>. 1862.

## POEMS.

Written by William Shakspeare. Printed at London by Cotes. 1610 (a collection chiefly by other hands.)

## THE CHIEF COMPLETE EDITIONS OF SHAKSPEARE'S WORKS.

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     1809, 1811. often reprinted.  
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 — Dyce's Second Edition. 8 Vols. 8o.

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— Charles and Mary Cowden Clarke's Edition 4 Vols. 50.  
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the best texts by William George Blacke and William Aldis Wright.  
Cambridge one Vol. roy. fsc. 80. 3s 6d.

ENGLISH  
COMMENTARIES, ESSAYS AND PLATES.

**A** catalogue of pictures in the Shakspeare-Gallery. 8o. London 1787.  
**A**ccount of the second commemoration of Shakspeare in 1830.  
— descriptive, of the Gala-Festival at Stratford-upon-Avon in commemoration of the natal day of Shakspeare. 8o. Stratf. 1827.  
— descriptive of the second Royal Gala-Festival in commemoration of the natal day of Shakspeare. 8o. Stratford-upon-Avon 1827 and 1830.  
**A** comparative review of the opinions of Mr. James Boaden (editor of the Oracle) in February, March and April 1795 and of James Boaden Esq. (author of Fontainville forest etc.) in February 1796, relative to the Shakspeare manuscript, by a friend to consistency. 8o. London 1796.  
**Addison.** The Spectator No. 40. 141. 279. 419.  
**A** dictionary of quotations from Shakspeare. 12o. London 1824.  
**A** disquisition on the scene, origin, date, etc. etc., of Shakspeare's Tempest. In a letter to Benjamin Heywood Bright Esq., from the Rev. Joseph Hunter. 8. London 1836.  
**Adresses**, accepted; to which are added, Macbeth Travestie, and Miscellanies by different hands. 12o. London 1813.  
**A** few concise examples of errors corrected in Shakspeare's plays. 8o. Lond. 1818.  
**Agreeable Variety**, the, being a miscellaneous collection in prose and verse, from the Works of Shakspeare, Milton, etc. by a Lady. 8o. Lond. 1724.  
**Albert**, [the Rev. John Armstrong] Sonnets (40) from Shakespeare 8o. Lond. 1791.  
**Album**: or, Warwickshire Garland, Songs illustrating. 4o 1962.  
**A** letter to George Hardinge, Esq., on the subject of a passage in Mr. Steevens' preface to his impression of Shakspeare (by Collins). 4o. Lond. 1771.  
**A** letter from M de Voltaire to the French Academy on the merits of Shakspeare, with a dedication to the Marquis of Granby, and a preface by the Editor. 8o. London 1777.  
**Allen, J. A.** The Lambda-Nu. Tercentenary poem on Shakspeare. 1861.  
**Allot, Rob.** England's Parnassus, or the choicest flowers of Modern poets. 8o. London 1600.  
"Extracts from Shakspeare"  
**A** lyric ode on the fairies, aerial beings, and witches of Shakspeare. 4o. London 1776.  
**A**nalysis of the Illustrated Shakspeare of Thomas Wilson. Fol. 1920.  
**A**n answer to certain passages of Shakspeare in Mr. Warburton's preface of his edition of Shakspeare; together with some remarks on the many errors of false criticisms in the work itself. 8o. London 1748.  
**A**n essay on the character of Hamlet, as performed by Mr. Henderson, at the Haymarket. 8o. s. a.  
**A**nnotations by Johnson and Steevens, and the various Commentators upon Hamlet and Titus Andronicus. 8o. 1757.  
— on Plays of Shakspeare, Privately Printed. 8o. York 1810.  
— on the plays of Shakspeare. Publ. with Scholey's Edition. 2. Vols. 8o. London 1819.  
**Antiquary, the.** A farce in two Acts (satire on Shak. Antiquaries). 12o. London 1808.

A parallel of Shakspeare and Scott. 12<sup>o</sup>. London 1835.

A poetical epistle from Shakspeare in Elysium to Mr. Garrick at Drury-Lane-Theatre. 4<sup>o</sup>. London 1752

Apollonius of Tyre. The Anglo Saxon Version of the story of (upon which is founded) the Play of Pericles, attributed to Shakspeare, with a literal translation by B Thorpe. 8<sup>o</sup>. 1834

Arrowsmith, R. W. Letter to the Editor of "Notes and Queries" on the Questionable Credit of that Periodical, and the Shakspeare adulterations. 8<sup>o</sup>. London 1858

A second appendix to Mr. Malone's supplement to the last of the plays of Shakspeare. 8<sup>o</sup>. London 1783

As you like it, the Music composed by Sir H. Bishop. Folio 1825.

— Seven Ages, composed by C. Horn. Folio.

— do. by Arne. Folio. 1740.

Attempt to rescue Maister Shakspeare "see Holt"

— an, to illustrate a few passages in Shakspeare's Works. 1802.

Avon, a Poem. London 1758.

Ayscough, S An index to remarkable passages and words made use of by Shakspeare. 8<sup>o</sup>. London 1790. Dublin 1791. Lond 1807, 1827 and 1842.

Bacon, D. The Philosophy of the Plays of Shakespeare unfolded. 8<sup>o</sup>. London 1857.

Badham, C. Criticism applied to Shakspeare. 8<sup>o</sup>. Lond. 1846.

Bailey, S. The Received Text of Shakespeare's Dramatic Works and its improvement 8<sup>o</sup>. Lond 1842.

Baker, D. E. Biographia dramatica. Second Edition. Lond. 1812.

Balmanno, Mrs. see "Lines".

Barckley. Sir Richard. Discourse on the Felicitie of Man; or his Summum Bonum. 4<sup>o</sup>. Printed for William Ponsonby 1598. 1603.

"This work contains at pp. 24 and 25, the story of the Induction to the Taming of the Shrew"

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— The novel from which the Play of The Merchant of Venice, written by Shakespeare, is taken, translated from the Italian: to which is added, a translation of a novel from the Decamerone of Bocaccio. 8o. Lond. 1755.

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**Merridew.** A Catalogue of engraved portraits of Nobility, Gentry etc. connected with the County of Warwick, incl. list of all genuine engravings of Shakespeare. 4o. Coventry 1849.

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— Six Songs in Harlequin's Invasion, Cymbeline, and Midsummer Night's dream, by Th. Aylward. (Score.) fol.

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— The Songs and Music by Mendelsohn-Bartholdy. fol

**Miscellaneous Observations on the Tragedy of Hamlet, Prince of Denmark,** with a preface, containing some general remarks on the writings of Shakespeare 8o. Lond 1752.

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**Morgan, A. A.** The mind of Shakespeare, as exhibited in his works. 1860.

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**Murphy, Arth.** The Life of D. Garrick. 2 Vols. 8o. Lond. 1801.

**Music.** Collection of Vocal Music in Shakespeare's Plays, from the Original MSS. and early printed Copies in the possession of Dr. Kitchiner, arranged for piano by Addison.

— Dramatic Songs to all Shakespear's Dramas, selected by Linley 2 Vols. folio.

— The Shakspeare Vocal Magazine. 50 Songs. Lonsdale 1864.

— The Shakespeare Album for Pianoforte, 100 favorite Airs by the most eminent Masters. Lonsdale 1862.

Nare's (Archdeacon) *A Glossary; or, a collection of words, phrases, names, and allusions to customs, proverbs, &c., which have been thought to require illustration in the works of English authors, particularly Shakespeare and his contemporaries.* 8. London 1822.

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— on Mr. Kemble in the characters of Cato, Wolsey, and Coriolanus. 8o. London 1817

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Original letters, &c. of Sir J. Falstaff; selected from genuine Manuscripts, which have been in the possession of Dame Quickly and her descendants. (by James White) 12o. London 1797

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Peck, Fr. M. A. Explanatory and Critical Notes on divers passages of Shakespeare. Printed in his „New Memoirs of the life and writings of John Milton“ 4<sup>o</sup> Lond 1740

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— Remarks on Shakespeare 8<sup>o</sup> Lond. 1792

Price, Th. The Wisdom and Genius of Shakespeare, comprising Moral Philosophy, Delineations of Character, Paintings of Nature and the Passions, with 700 Aphorisms and Miscellaneous Pieces, with select and original Notes and Scriptural References. 8<sup>o</sup> Lond 1838. — Second Edition. 1853.

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— and Moral Sentences culled from the works of Shakspeare, compared with sacred passages, portrait after Jansen. 1847.

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 Ben Johnson's Conversations with Drummond Introduction, &c. by David Laing  
 First Sketch of the Merry Wives of Windsor The Novels on which it is founded, and an Introduction and Notes by J. O. Halliwell  
 Fools and Jesters, with Armin's Nest of Ninnies, &c. Introduction, &c. by J. P. Collier.

The Old Play of Timon. Now first printed. Edited by Rev. A. Dyce.

Nash's Pierce Pennilesse With Introduction, &c. by J. P. Collier.

Heywood's Edward the Fourth, a Play, in Two Parts Edited by Barron Field

1843

Northbrooke's Treatise With an Introduction, &c. by J. P. Collier.

The First Sketches of the Second and Third Parts of Henry the Sixth Edited by J. O. Halliwell.

Oberon's Vision Illustrated By the Rev. A. J. Halpin

The Chester Whitsun Plays — Part I With Introduction and Notes by Thomas Wright

The Alleyn Papers, illustrative of the Early English Stage With Introduction by J. P. Collier

Inedited Tracts (Honori Triumphant, 1606, and Line of Life 1620), by John Forde, the Dramatist With Introduction by J. P. Collier.

1844

Talton's Jests and Newes out of Purgatory. With a Life, &c. by J. O. Halliwell. The True Tragedie of Richard the Third, from a unique Copy, and The Latin Play of Richardus Tertius, from a Manuscript. Edited by Barron Field.

The Ghost of Richard the Third. A Poem Edited by J. P. Collier.

Sir Thomas More. A Play. Edited by the Rev. A. Dyce.

Vol. I. of "Shakespeare Society's Papers," being a Miscellany of Contributions Illustrative of the Objects of the Society

The Taming of a Shrew. To which is added, the Woman lapped in Morcl's Skin. Edited by Thomas Amyot.

1845.

Illustrations of the Fairy Mythology of Shakespeare. By J. O. Halliwell.

First Part and a portion of the Second Part of Shakespeare's Henry the IVth. From a Unique Contemporary Manuscript Edited by J. O. Halliwell.

Diary of Philip Henslowe, from 1591 to 1609 From the Original at Dulwich College Edited by J. P. Collier

Vol. II. of "The Shakespeare Society's Papers." Consisting of Miscellaneous Contributions

1846.

The Fair Maid of The Exchange. A Comedy, by Thomas Heywood; and Fortune by Land and Sea, a Tragi-Comedy, by Thomas Heywood and William Rowley. Edited by Barron Field.

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1847.

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Vol. III. of "The Shakespeare Society's Papers" Consisting of Miscellaneous Contributions.

1848.

The Moral Play of Wit and Science Edited by J. O. Halliwell.

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Inigo Jones A Life of the Architect, by Peter Cunningham. Remarks on some of his Sketches for Masques and Dramas; by J. R. Planché. Five Court Masques; edited from the Original Manuscript of Ben Johnson, John Marston,

&c by J P Collier. Accompanied by Facsimiles of drawings by Inigo Jones,  
and a Portrait from a Painting by Vandyc

1849

Vol IV. of "The Shakespeare Society's Papers"

Vol. II of Extracts from the Registers of the Stationers' Company, between the  
years 1570 and 1547. By J Payne Collier

An Engraving of the Chandos Portrait, by permission of the President, the Rt.  
Hon. Earl of Ellesmere, by S. Cousins, A R A

A dissertation on the imputed Portraits of Shakespeare, as an accompaniment  
to the Engraving of the Chandos Portrait By J. Payne Collier.

A Selection from Oldys's Manuscript Notes to Langbaine's Dramatic Poets. By  
Peter Cunningham

1850

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Gold Two Comedies by Thomas Heywood Edited by J P. Collier

The Remarks of M Karl Simrock, on the Plots of Shakespeare's Plays. With  
Notes &c. by J. O. Halliwell

The Royal King, and Loyal Subject (1637) and A Woman Killed with Kindness  
(1607). Two Plays by Thomas Heywood, ed. by Collier

1851.

Two histor. plays of the Life and Reign of Queen Elizabeth by Thom Heywood,  
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The Golden Age (1611) and the Silver Age (1613). Two Plays by Th Heywood  
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1852

John a Kent and John a Cumber, a Comedy by Anthony Munday. Also a view  
of Sundry Examples, reporting many Strange Murders &c — A Brief and  
true report of the Executions of certain traitors at Tyburn (1582) etc. by  
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1853.

Defence of Poetry, Music and Stage Plays by Thomas Lodge. Also "An Alarm  
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after Nares, Drake, Ayscough, Hazlitt, Douce, and other, with W. Shak-  
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—'s Autobiographical Poems; being his Sonnets clearly developed with  
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8<sup>o</sup> Lond. 1838. (see Brown.)

— W., a Biography, with 200 engravings. Roy.-8<sup>o</sup>. Lond 1843.

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—'s Garland; being a collection of new songs, ballads, roundelayes, catches, glees, comic serenades, &c, performed at the Jubilee at Stratford-upon-Avon. 8<sup>o</sup>. Lond. 1769.

— Garland, or the Warwickshire Jubilee, being a Collection of Ballads, etc: as performed in the Great Booth, at Stratford-upon-Avon, composed by Mr. Dibdin, 2 parts. — Queen Mab, or the Fairies Jubilee, a Cantata, composed for the Jubilee, which was held in honour of the immortal Shakespear, Sept 6 and 7, 1769 — The Mask in Amphitryon, composed by Mr Dibdin. — The Stratford Jubilee, as sung by Mrs. Lowe, at Finch's Gardens. — The Favourite Songs in the Comic Opera, I Viaggiatori Ridicoli, del Sig. P Guglielmi

— and Honest King George versus Parson Irving and the Puritans; front by G. Cruikshank 8<sup>o</sup>. 1824.

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— Jest Book, 3 parts. Part I. A C Merry Tales; II. Tales and Quick Answers, very Mery, and Pleasand to Rede; III. Supplement to the Tales and Quicke Answers; Mery Tales, Wittie Questions etc printed by H. Wykes 1567. edited by S. W. Singer. 250 Copies Chiswick, reprinted 1815.

— Jests. 8<sup>o</sup>. about 1770.  
A quaint and gross collection of anecdotes attributed to Shakspeare. Very rare, usually without title.

— Jests, or Jubilee Jester. 8<sup>o</sup>. s. 1. 1795.

— Illustrations of, comprised in two hundred and thirty vignette engravings, by Thompson, from designs by Thurton. Adapted to all Editions. Roy. 8<sup>o</sup>. Leipzig s. a.

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— Lock, Matthew. English Opera, or the Musick in Psyche to which is adjoined the Instrumental Musick in the Tempest 4<sup>o</sup> 1675.  
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— The Tempest, an Opera, taken from Shakespeare, as it is performed at the Theatre Royal in Drury Lane 8<sup>o</sup> 1756.

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**Waldron, F. G.** Free reflections on miscellaneous papers and instruments, under the hand and seal of Shakespeare, in the possession of Samuel Ireland, of Norfolk Street; to which is added: extracts from an unpublished play called the Virgin Queen, written by, or in imitation of Shakespeare. 8<sup>o</sup> Lond. 1796.

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**Wheler Collection, the.** *A brief Hand List of the Collections respecting the Life and Works of Shakespeare, and the History and Antiquities of Stratford-upon-Avon, formed by the late R. B. Wheler, and now preserved in the Shakespeare Museum at Stratford, one hundred copies printed small 4<sup>o</sup>* Chiswick Press, 1863.

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— A Supplement to the above with 15 add. portraits 8<sup>o</sup> Lond. 1827

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## II.

### SKETCH OF THE PROGRESS OF SHAKSPEARIAN CRITICISM, AND OF THE GRADUAL APPRECIATION OF SHAKSPEARE IN GERMANY.

It was the custom of English strolling actors, towards the end of the sixteenth century, to visit Germany, and to give performances of the plays they brought with them, in the larger towns, and at the courts of the petty princes. They acted plays which were of a type and character quite new to a public accustomed to the "Miracle-plays", or "Mysteries", and "Moral-plays"; — a species of performance even now repeatedly witnessed in Germany, in the obscure places of the Catholic South.

The route these actors took was generally that of Holland, to the North of Germany, and along the Rhine, to Frankfort.

No time could have been more favourable for their appreciation, and the consequent introduction of a new species of dramatic representation. There is indeed no period of German literature more barren than that which lies between 1590 and 1610; for in these twenty years scarcely five poetical works were printed; and even these are of doubtful merit. These Shakspearian actors were at first genuine Englishmen, who acted in their mother-tongue; but their plays were afterwards either translated entire, or adaptations were made of them in German; and they were then performed by German companies, under the title of "Englische Komödianten".

We may fairly surmise that Shakspeare was known to the Germans, even during his life time; for German statesmen, savants, and merchants were continually in England; and cannot have altogether abstained from visiting the theatres of London, during the reign of James I. In the year 1614, a young man from Zurich, by name Johann Rudolf Hess, (who afterwards became a member of the Senate), stayed in England; and on his return, brought home, amongst other books, copies of Shakspeare's "Hamlet", and "Romeo and Juliet", and Ben Jonson's "Volpone"; which, together with a copy of George Wilkin's Tale, "Pericles", have been found in the Library of Zurich.

There is a translation extant in Germany\* of the Episode from

\* Koberstein's Shakspeare's allmähliches Bekanntwerden in Deutschland und Urtheile über ihn bis zum Jahre 1773.

the "Midsummer Night's Dream", which was published in the middle of the 17<sup>th</sup> century. It is the well known farce by *Gryphius*, entitled "Absurda Comica oder Herr Peter Squenz".

Tieck maintains that it was taken from a composition by R. Cox, who transposed the episode in question; but, whether derived from this work or not, it is, in any case, the first Shakesperian piece which we find to have been adapted for the German language; and it proves that one of Shakspeare's pieces was actually performed in Germany by English actors, before the year 1636. This is not, however, the only one of Shakspeare's dramas which found its way, at that early period, into Germany. The English comedians brought "Romeo", "Hamlet" and the "Merchant of Venice" with them; and most of these were adapted for the German Stage, and performed repeatedly by German actors, in cities, villages, and barns, throughout the whole of the 17<sup>th</sup> century.

In 1670 a work was published, in three volumes, entitled "Schau-buhne englischer und franzosischer Komödianten", which contained pieces recently acted on the English, French and German stages; and this leaves no doubt that "Romeo and Juliet", "Hamlet", and the "Merchant of Venice", were performed by German players in the 17<sup>th</sup> century. A copy of a German play has been found by E. Devrient\*, entitled "Romeo und Julieta", which proves to be an adaptation from Shakspeare; and a translation of "Hamlet" has been discovered in Germany, under the title of "Tragödie: der bestrafe Brudermord oder Prinz Hamlet aus Danemark", which must have been adapted early in the 18<sup>th</sup> century.

*Daniel Georg Morhof*, who published, in 1682, his "Unterricht von der deutschen Sprache und Poesie", said, that John Dryden had written with much erudition on "Dramatica Poesi"; but of the Englishmen whom he mentions therein, viz. Shakspeare, Fletcher, and Beaumont, Morhof candidly confesses that he knows nothing.

The next German author who mentions Shakspeare is *Berthold Feind* in his book entitled "Gedanken von der Oper", printed in 1708. It is doubtful whether he had absolutely read Shakspeare; but Gervinus seems to think he had. This author sayd: Mr. le Chevalier Temple, in his 'Essai de la poésie', "informs us that some people had absolutely cried aloud, and had wept whilst hearing read English tragedies of the renowned English tragici, Shakspeare". Not long after, we find *Benthem* mentioning Shakspeare, in his "Englischen Schul und Kirchen Staat" (Chapter 29.) in the following very quaint manner: — "William Shakspear kam zu Stratford in Warwickshire auf die Welt. Seine Gelehrtheit war sehr schlecht; und daher verwunderte man sich um desto mehr, dass er ein fürtrefflicher Poeta war. Er hatte einen sinnenreichen Kopf, voller Scherz und war in Tragoedien und Comoedien so glücklich, dass er auch einen Heraclitum zum Lachen und einen Democritum zum Weinen bewegen konnte."\*\*

In the "Compendiösen Gelehrten-Lexicon", by Jöcher, published in 1715, there is also a very quaint article on Shakspeare, which somewhat resembles the former, and which we will quote in the original:

\* Devrient, Geschichte der Schauspielkunst. Vol. I.

\*\* Eschenburg, Ueber Shakspeare. 1767. pag. 498.

— “Shakespear (Wilh.) ein englischer Dramaticus, geboren zu Stratford 1564, war schlecht auferzogen und verstand kein Latein. Jedoch brachte er es in der Poesie sehr hoch. Er hatte ein scherhaftes Gemuthe, kunte aber doch sehr einsthaft seyn, und excellirte in Tragödien. Er hatte viel siunreiche und subtile Streitigkeiten mit Ben Jonson, wiewohl keiner von beyden viel damit gewann. Er starb zu Stratford 1616, 23. April im 53. Jahre. Seine Schau- und Trauer-Spiele, deren er sehr viel geschrieben, sind in VI Theilen 1709 zu London zusammengedruckt, und werden sehr hoch gehalten.”

But, even in the year 1737, Shakspeare's name was so little known in Germany that there is no mention made of him in the second edition of *Gottsched's* “Kritische Dichtkunst”, of that date; though in the third edition, published in 1742, he is alluded to several times. Even *Bodmer*, a German critic of great celebrity in his time, only “knew something of an English poet, ‘Saspar’, or ‘Sasper’,” — meant for “Shakespeare”, and written down (no doubt) after hearing an imperfect pronunciation of the name. Still, this only proves his complete ignorance of the poet.

In the year 1741 was published a translation of “*Julius Caesar*”, by Caspar Wilhelm von Borek, who had been Prussian Ambassador in London. This translation was by no means bad; but it suited *Gottsched*, who was then the critical oracle, to review it in “*den Beiträgen zur Deutschen Sprache*”, one of the chief periodicals of the time, and to speak in very unfavourable terms of the author. He even went so far as to advise the translator to desist from importing any more tragedies of that sort into Germany, and counselled him, to choose better models in future.

Shortly after this notice, an article appeared, in the same Journal, by Johann Elias Schlegel (1718—1749), which compared Shakspeare with Gryphius. This is an important article, regarded as a specimen of early Shaksperian criticism in Germany; and (strange to say!) written by a namesake (no relation, I believe) of the great German translator of Shakspeare half a century later. This *Schlegel* expresses in the article in question a strong predilection for the French school of dramatic writing, and the arrangements of the French Stage; but gives Shakspeare so far his due as to praise him very highly for the skilful développement of his characters. It is surprising to find, however, that he considers Gryphius eminently superior in ideas, to the English dramatist; for the plays of Gryphius are, in good truth, the most “stale, flat, and unprofitable” declamations imaginable; — utterly tasteless and barren! But such criticisms, coming from abroad, must not surprise us; for even *Wieland*, who translated Shakspeare twenty years after, perpetrated the most extraordinary criticisms on this author, pronouncing him, for instance, to be “full of chaff and empty straw”! German literature and criticism were certainly at that time merely in a transitory state; the fashion being, to aim at an uncertain imitation of the prevalent French taste. *Gottsched* (who had already received a warning), was delighted to review, in his Journal, in 1755, Mrs. Lennox's “Shakspeare illustrated”, with the view of showing how poor were the dramatist's powers of invention, and how much use he made of the tales of other writers.

It was at this particular juncture that *Voltaire* wrote, "Shakspeare, "le Corneille de Londres, grand fou d'ailleurs, mais il a des morceaux "admirables". These few lines had, perhaps, more influence than anything else in introducing Shakspeare to the German public generally; whilst they also drew the attention of the French more seriously than before to the works of the great English dramatist. In 1755, Lessing's "Miss Sara Sampson" appeared; and, three years later, his powerful pen was actively wielded in defence of Shakspeare.

The reform of the tasteless criticism which we have indicated was begun in good earnest by Lessing and Nicolai, at Berlin. Nicolai wrote, in 1756, an article in the "Theatralische Bibliothek", entitled "Geschichte der Englischen Schaubuhne", in which he completely extinguished Gottsched and his French imitators, and called the special attention of the public to Shakspeare, Beaumont, Fletcher, and Ben Jonson, — great geniuses, he maintained, who had raised the theatre to what it then was. Nicolai had said, in the "Bibliothek der deutschen Wissenschaften", whilst reviewing Gottsched's "Geschichte der deutschen dramatischen Dichtkunst", that "nobody" would deny Gottsched's influence on the German drama. Lessing took up the subject from the opposite point of view, in his "Literaturbriefe"; and replied that he was this "Nobody", and that he denied the influence of Gottsched altogether. He even maintained that Gottsched had done more harm than good, by his criticisms. It was Lessing who said that, judging Shakspeare even by the standard models of the ancients, he was a much greater tragic poet than Corneille. After Sophocles' "Oedipus", he continued, no tragedies in the world had greater power over our passions than "Othello", "Lear", and "Hamlet". In 1762 appeared the first volume of Wieland's translation of Shakspeare, (consisting of 8 Volumes, in all); which was much praised and recommended by Lessing, in his "Dramaturgie". But although Wieland's translation was not bad, the notes which he appended to it, influenced as they were by Pope's then recent criticisms, were remarkably peculiar and curious. He deplored that Shakspeare wrote so much in rhyme, and maintained that he had but a very imperfect knowledge of verse.

Meantime *Lichtenberg*, the clever describer of Hogarth's paintings, and *Sturz*, a talented prose writer, gave minute descriptions of the acting of Garrick, which they had seen in England; and Wieland's perverse criticism on Shakspeare, found an ardent assailant in the young dramatist, H. W. Gerstenberg, the author of the famous tragedy of "Ugolino", who was a complete Shaksperian enthusiast. He attacked Wieland's translation and notes, in an article inserted in the "Briefe über Merkwürdigkeiten der Literatur", in 1766; in which, also, he suggested some remarkable ideas on the genius of Shakspeare. But the Shaksperian movement had already reached those young and enthusiastic writers who were destined to raise German literature to the high pitch of eminence which it soon afterwards attained. Some were then at the University of Goettingen; others at Strasbourg. At the former was Burger, at the latter Herder, Goethe, and Lenz.

*Herder* wrote an article on Shakspeare in 1771 in the "Blätter von deutscher Art und Kunst", which was undoubtedly the most advanced in its notions on Shakspeare, of any yet published; for he

deprecated altogether the idea of contrasting Shakspeare's dramas with those of Sophocles, or the other Greek dramatists. Wieland's translation was followed, in 1775, by *Eschenburg's*; and, however unsatisfactory this last may have been as a whole its author's actuating motive was, at any rate, sound and laudable. He felt that a prose translation of "Romeo and Juliet" was impossible; and he therefore tried a poetical one, which in spite of all its shortcommings, was really a very laudable performance.\*

To introduce so great a genius as Shakspeare to the German public in such a manner as to make him become his own defender, and the winner of his own greatness, — required both a good translator and a good actor. Germany was lucky in finding a Garrick, in the person of F. L. Schröder, who had an able coadjutor in Fleck. The former became remarkable for his representations of Hamlet, Lear, Macbeth and Othello, the four principal characters in which he earned his well-merited laurels. Then we had Ifland's "Lear"; which has, perhaps, never been rivalled, even in England. Through the exertions of these actors it was, that the general public began, at last, to acknowledge the greatness of Shakspeare. We say the *general public*: for the dramas of our poet had already exercised their influence upon all the great German writers. Goethe had attentively read them, even when at Strasbourg; and there is no doubt but that "Goetz von Berlichingen" was the result of those Shakespearian studies. When, however, he wrote his magnificent critique on "Hamlet", in "Wilhelm Meister's Lehrjahre", it at once stamped Shakspeare as the greatest of dramatic poets.

Schiller, who had more difficulty with the language, went so far, notwithstanding, as to translate "Macbeth". Voss also brought out a Shakspearian translation; but he knew Greek far better than English, and it produced but little effect.

At last the Romantic School of Germany took up the great dramatist; and August Wilhelm Schlegel commenced translating some of his plays. It is a curious piece of literary labour, this splendid and really classical translation, which is now known under the title of "Schlegel's und Tieck's Shakspeare"; for it must not be supposed that such a work was finished off-hand, as though by some "deus ex machina". By no means. Schlegel translated one half of Shakspeare, and what he has done is done in so masterly a way as to make it a great loss to German literature, that he did not translate the whole. For although A. W. Schlegel has left behind him, many learned and valuable works, he has achieved nothing better or greater, in his whole life, than this wondrously close and correct translation of Shakespeare's dramas.

"There is but one opinion", remarks Delius\*\*; "and that is that "Schlegel's translation, which has made the writings of the foreign poet "a common treasure to the German people, is still, as it was at the "beginning of our century, a piece of imitable perfection; and we can "only regret that he translated but 17 out of the 36 dramas of "Shakspeare."

\* Horn, "Shakspeare in Deutschland".

\*\* Delius. "Die Tieck'sche Shakspeare-Kritik".

Tieck, following in his track, published his "Altenglisches Theater" translations, with critical and historical introductions. Partial editions of Shakspeare's works were now published, translated by Schlegel and Eschenburg, and by Tieck and Eschenburg. Then came the translations of Voss and his sons. At last (1797 to 1823) appeared the first collected edition, translated by *A. W. Schlegel*, "ergänzt und erläutert von Ludwig Tieck". The second part of the 9<sup>th</sup> volume which finished the work, was not published till 1830; but even this did not contain all the remaining plays of Shakspeare. The first absolutely complete edition came out in 1833, in 9 volumes.

A great many of the plays were translated by Count Wolff von Baudissin\*, a very elegant translator; and six were the work of Tieck's daughter, Dorothea. Ludwig Tieck himself did not even translate a single play; but he was the editor and critic of the whole work, and went over all the translations with great care. His corrections indeed were so numerous, that it would be difficult to deny him the credit of having taken a share in the work. There are still, however, many incorrect readings in the revised translations; and it would be well, in many instances, to restore Schlegel's words as they stood at first. Notwithstanding these few drawbacks, Germany possesses in this translation of Shakspeare one which it will be difficult indeed to rival, and which is only second to the original itself; for it reechoes the soul of the poet's language, as no translation has ever done before, in any tongue in the world. In addition to this principal translation, there are many others; — (those, f. i., by Jos. Meyer, Benda, Julius Körner, A. Böttger, and E. Ortlepp), — which are more or less creditably executed.

It is not however through translations only that the Germans have become acquainted with the great bard. They have investigated his original writings themselves, and by the many erudite critiques which they have published thereon, have obtained a prominent place in Shakspearian literature.

It has been our endeavour, in these short and rapid sketches, to let each country speak through its own critics in such a manner as to show how each has progressed in the study and appreciation of Shakspeare. We have accordingly quoted the English Reviewer as an authority for his own country \*\*, which he may be fairly presumed to be; not so however for Germany; for he has scarcely a perception of what the Germans have done for Shakspeare. "To Germany", he says, "Europe "owes much of its relish for Shakspeare. On the other hand, it has "derived from the same source much that is *obscure, fantastic, and bewildering, — theories inconsistent with sense or likelihood, interpretations that darken, and fancies that lead astray.*"

This then is the impression he carries away with him from his German studies. Now let us see what Germany has really done, to show her appreciation of Shakspeare's greatness.

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The author of "Ben Jonson und seine Schule", a selection of plays from the early English dramatists.

\*\* "Shaksperian Literature", in Bentley's Quarterly Review, No. 3, October 1859.

English criticism on Shakspeare was but mediocre, even to the beginning of the present century. It was unknown in England that *Lessing*, the great German critic, had given Shakspeare his proper place in the literature of the world forty years previously. The German mind, had thus assigned him his rank in the World of Poets, before England herself so much as dreamed of doing so. It was *Lessing* who first declared that Shakspeare was the poet “*zur ἔξοχην*” of the modern world, just as Homer was of Antiquity. And it resulted from such mighty words, uttered by so great a genius, that our dramatist stepped for the first time into his true and rightful position, and was acknowledged on all hands as the brightest planet in the literary universe. And this verdict, thus publicly delivered before the tribunal of Europe, was not arrived at hastily: it was the result of deep study, thorough investigation, complete understanding, and true appreciation of the dramatist. The delivery of this marvellous judgement, — at a time, too, when France was still ridiculing the dramatic giant, and even England was questioning his knowledge, of Latin and Greek, — is the best proof which can be offered of *Lessing*’s own greatness. This, then, the Germans have done for Shakspeare; and since that time the study of the British poet has been such, in Germany, that no other foreign writer ever received the like, nor ‘in all probability) ever will again.\*

The Germans have moreover contributed greatly towards the due appreciation of Shakspeare by other continental nations, which are all more or less influenced by German literature, and German learning. When Goethe wrote his article “Shakspeare und kein Ende”, he looked, like a seer of old, into the future, and predicted that Shakspearian literature was then only in its infancy; — that the coming investigations and criticisms would create a “Library”, of themselves; — but he could scarcely have foreseen how far that aesthetical enquiry would lead which was begun by *Lessing* and was followed up by Schlegel, in his famous book “Vorlesungen über dramatische Literatur und Kunst”, and afterwards by Tieck. It could scarcely have been within his ken that the spirit of German criticism would, as the English Reviewer says, “awaken new “echoes in England, and produce in Coleridge, and mediately in Lamb “and Hazlitt, a succession of commentators as superior to Steevens, “Farmer and Malone as a blade of Damascus steel is to a common “reaping-hook”. This sufficiently shows the proud preeminence of German literature, and the influence it exercised on the great minds of England; — and yet we must not forget that the most searching works, — the best commentaries and the most profound criticisms which have been written on Shakspeare in Germany. — are the offspring of the last few years. We may mention particularly *Ulrici*’s “über Shakspeare’s dramatische Kunst”, *Delius*’ Shakspearian Criticisms, *Kreysig*’s “Vorlesungen über Shakspeare, seine Zeit und seine Werke”, and (the last and crowning effect of German criticism) “*Gervinus*’ Shakspeare”, a critical and historical work, unmatched in the literature of any country for the power of appreciation and the critical acumen which are brought to bear upon the great author under illustration. Not only does

Gervinus give a life of the dramatist, based on the elaborate materials which English literature has provided; but he analyzes each play, investigates its tendencies, follows it in its developement, and examines with the most minute detail every character in it, subordinate as well as principal.

Bodenstedt's excellent translations of Shakspeare's sonnets was the only thing wanting to give a complete Shakspeare to the German race.

We must not omit to mention the influence exercised upon Shakspearian studies by the German actors, who, deriving their dramatic education from the literature of Germany, contributed by their art, to imbue the characters of Shakspeare with life and spirit, and who, indeed, made his plays as immortal on the German stage, as Garrick, Kean, Kemble and Mrs. Siddons had made them on that of England. Germany was especially fortunate in Ludwig Devrient's "Shylock", which can never be surpassed; while other Shakspearian actors, such as Beck, Esslär, Seidelmann, Dessoir, and (as representatives of female characters) Sophie Schröder, Wolf, and Stich, have been worthy rivals of the best of their profession in England.

We close this article with the words uttered by Prof. Lemcke\*, at Marburg, on the occasion of the Shakspeare commemoration:

"Man sagt nun wohl: eben desshalb sind wir Deutschen so tief in "das Verständniß Shakspeare's eingedrungen, eben desshalb ist dieser "Dichter ein solcher Liebling unserer Nation geworden, weil seine Nation "der unsrigen stammverwandt, weil der Geist, der uns aus des Dichters "Werken anmuthet, vorherrschend ein germanischer ist. Es heisst, meiner "Ansicht nach, dem deutschen Geiste ein Armuthszeugniß ausstellen, "wenn man jene Stammverwandtschaft als die Brücke betrachten will, "die uns zu Shakspeare geführt hat. Legen wir auch in diesem Falle "einmal unsere sprichwortlich gewordene Bescheidenheit bei Seite und "sagen wir es offen heraus: nicht die Stammverwandtschaft mit seiner "Nation, nicht die Kundgebungen germanischen Geistes in seinen Dichtungen sind es, was uns Shakspeare so nahe gebracht, sondern es ist "jene uns Deutschen vor andern Völkern verliehene Gottergabe, vermöge "deren wir den achten Genius, welcher Nation er auch angehöre, besser "als andere Nationen, besser oft als seine eigene, zu begreifen, seine "Gaben besser zu geniessen und uns anzueignen vermögen. Wir ver- "stehen und lieben Shakspeare vermöge desselben deutschen Geistes, "welcher auch den Italienern geholfen hat, ihren Dante zu verstehen, "welcher den Spaniern geholfen hat, ihre Romanzen zu ordnen, und "welcher jetzt noch immer den Franzosen hilft, die Schätze ihrer mittel- "alterlichen Literatur zu erforschen. Wir verstehen und lieben Shakspeare "vermöge jener Faustnatur unserer Nation, welche instinktmässig den "Geist wittert, wo die Wagneraugen anderer Nationen nichts sehen, "als einen schwarzen Pudel, mit einem Worte — wir verstehen und "lieben Shakspeare, weil wir wirklich jenes 'Volk von Denkern' sind, "als welches die anderen Völker uns so oft schon mit schlecht ver- "hehltem Unmuth anzuerkennen genöthigt gewesen sind!"

\*) Lemcke, "Shakspeare in seinem Verhältnisse zu Deutschland".

## GERMAN TRANSLATIONS OF SHAKSPEARE'S WORKS.

1762 Shakespeare, W., *theatralische Werke*. Aus dem Englischen von Chr. Martin Wieland. 8 Bände. gr. 8. Zürich 1762—1766.

1775 —— *theatralische Weike*. Herausgegeben von J. J. Eschenburg. 13 Bde. gr. 8. Zürich 1775—1782  
The 13th Vol. contains the spurious plays

1778 ——'s *Schauspiele*, übersetzt von J. J. Eschenburg. Neue verbesserte Auflage. 22 Bände 8. Strassburg & Mannheim 1778—83.

1780 —— *Werke*. Herausgegeben von Gabriel Eckert. 22 Bände. 8. Mannheim 1780—58 (reprint of the Zurich Edition.)

1797 ——'s *Dramatische Werke*, übersetzt von A. W. Schlegel. 9 Vols. 8. Berlin 1797—1810. 2. Aufl. 1821—23.

1798 —— *Schauspiele*, mit kritischen Anhängen versehen von J. J. Eschenburg. Neue ganz umgearbeitete Ausgabe. 12 Bände. gr. 8. Zurich 1798—1806, also in 12 Vols. 8vo

1809 ——'s von Schlegel noch unübersetzte dramatische Werke, übersetzt von mehreren Verfassern. 3 Theile. gr. 8. Berlin 1809—10.

1810 —— (von Schlegel noch nicht übersetzt) *Schauspiele*, übersetzt von H. und A. Voss. 3 Theile. gr. 8. Stuttgart 1810—15  
Contains: *Cymbeline* — *Macbeth* — *Winterstale* — *Coriolanus* *Antony and Cleopatra* — *the Merry Wives of Windsor* — *Comedy of Errors*

1812 —— sämmtliche dramatische Werke, übersetzt von Schlegel u. Eschenburg. 20 Bände. 8. Mit Kupfern. Wien 1812.

1818 —— *Schauspiele*, übersetzt von J. H. Voss und dessen Söhnen H. und A. Voss. Mit Erläuterungen. 9 Bände. gr. 8. Leipzig 1818—29.

1824 —— sämmtliche *Schauspiele*, frei bearbeitet von Joseph Meyer. Wohlfelie Taschenausgabe. 52 Bändchen mit 52 Kupfern. 12. Gotha 1824—34.

1825 —— dramatische Werke, übersetzt und erläutert von J. W. O. Benda. 19 Bände. 8. Leipzig 1825, 26, also in 16mo.

1826 —— sämmtliche dramatische Werke und Gedichte; übersetzt im Metrum des Originals, in einem Bande, nebst Supplement, enthaltend: *Shakespear's Leben*, nebst Anmerkungen und kritischen Erläuterungen. gr. 8. Wien 1826.

1826 —— dramatische Werke, übersetzt von A. W. v. Schlegel, ergänzt und erläutert von Ludwig Tieck. 9 Theile. 8. Berlin 1826—33.

1828 —— sämmtliche dramatische Werke und Gedichte, übersetzt im Metrum des Originals nebst Supplement, enthaltend: *Shakespear's Leben* mit Anmerkungen und kritischen Erläuterungen. 43 Bände Taschenformat. Wien 1828—30.

1830 —— dramatische Werke, übersetzt von Philipp Kaufmann. Band 1—4. 8vo. Berlin 1830—36.

1836 ——'s sämmtliche Werke in einem Bande. Im Verein mit Mehreren übersetzt und herausgegeben von Julius Kürner. Mit *Shakespear's Bildniß*. gr. 4. Schneeberg 1836. 2. Edit. 1838.

1836 —— sämmtliche Werke im Verein mit Mehreren übersetzt. Ein Band, gr. 8. Wien 1836

1836 —— sämmtliche Werke; übersetzt von Adolph Böttger, H. Döring, L. Hilsenberg etc. 37 Bändchen 32. Leipzig 1836, 1837.

1837 —— dramatische Werke. Englisch-deutsche Prachtansg. Mit 1000 Scenen und Vignetten, von Gross. Die deutsche Uebersetzung von Alex. Fischer. 2 Vols. imp. 8vo. Stuttgart.

1838 **Shakespeare, W.**, dramatische Werke, übersetzt von E. Ortlepp. 16 Theile. 8. Stuttgart 1839—39. Neue durchaus verbesserte Auflage mit 16 Stahlstichen. 16 Vols. 16mo. 1842

1838 —— Werke in einem Bande. Leipzig 1838

1839 —— ditto 12 Bände mit Umrissen und dem Portrait Shakespeares in Stahlstich. 16. Leipzig 1839.

1839 —— sämmtliche Werke. 12 Bände, ohne Umrisse 16. Leipzig 1839

1839 —— Schlegel und Tieck's 2te Ausg. 12 Vols. 8. 1839—1841

1840 —— in einem Bande. Leipzig 1840.

1843 —— Schlegel und Tieck's 3te Ausg. 12 Vols. 8. 1843—1849.

1843 —— Schauspiele, übersetzt und erläutert von A. Keller und M. Rapp. 8 Bände oder 37 Hefte 16. Stuttgart 1843. 2te Aufl. 1854.

1848 —— Werke in 37 Vols. 12. Böttger's new Edit. Berlin 1848. amongst the translators of this edition a.e. Mügge, Ortlepp, Petz, A. Fischer, K. Simrock, Lampadius, A. Böttger etc

1849 **Familien—Shakespeare**. Eine zusammenhängende Auswahl aus Shakespeare's Werken in deutscher metrischer Uebertragung. Mit Einleitungen, erläuternden Anmerkungen und einer Biographie des Dichters von O. L. B. Wolff. Ein Band kl 4. Leipzig 1849.

1851 —— Schlegel und Tieck's. 4te Aufl. 12 Vols. 16. 1851—52

— —— Dramen für weitere Kreise bearbeitet von Dr. E. W. Sievers. 8. Leipzig 1851—52

1853 —— Schlegel und Tieck's. 5. Aufl. 12 Vols. 8. 1853—54.

— —— ditto. 6. Aufl. 9 Vols. 12. 1853 54. (Collier's Text.)

— —— Dramen, in deutscher Uebertragung von F. Jenken. 16. 6 Vols. Mainz 1853—55.

1856 —— Schlegel und Tieck's. 7te Aufl. 12 Vols. 8. 1856—57.

1859 —— Dramen, übersetzt von C. Heinichen. 12. (not completed.) Bonn 1859.

1859 —— Böttger, Döring's etc. Ausg. 6. Aufl. 12 Vols. 16. 1859.

1863—64 —— Schlegel und Tieck's. 8te (6. Octav-)Aufl. 12 Vols. 1863—64.

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### TRANSLATION OF SPURIOUS PLAYS.

**Altenglisches Theater, oder Supplemente zum Shakespeare, übersetzt und herausgegeben von L. Tieck.** 2 Bände. 8. Berlin 1811.  
 Inhalt. König Johann von Engelland. — Georg Green, der Flurschütz von Wackefield. — Perikles, Fürst von Tyrus — Lokrinen. — Der lustige Teufel von Edmonton — Das alte Schauspiel vom König Leir und seinen Töchtern. Shakespeare's dramatische Werke. — Supplemente. — Uebersetzt von L. Tieck und J. J. Eschenburg. 2 Bände 8. Wien 1812.

— —— Vier Schauspiele, übersetzt von Ludwig Tieck. gr. 8. Stuttgart 1836.  
 Inhalt: Eduard III. — Leben und Tod des Thomas Cromwell. — John Oldcastle. — Der Londoner verlorne Sohn

— —— Supplemente zu allen Ausgaben, übersetzt von H. Döring. 2 Vols. 12. Erfurt 1840.

— —— Werke, Nachträge. Uebersetzt von E. Ortlepp. 4 Bde. 16. Stuttgart 1840. — Neue Auflage 1842—43.

**Arden von Feversham**, übersetzt von Ludwig Tieck.  
 In his: Vorschule zu Shakespeare 1. Band

— —— übersetzt von H. Döring. 12. Gotha 1833.

— —— übersetzt von E. Ortlepp.  
 Nachtrage zu Shakespeare 3. Band

— —— ein Trauerspiel in 5 Akten von G. Lillo. 8. Leipzig 1778.

**Cromwell's, Thomas, Leben und Tod**, übersetzt von J. J. Eschenburg. 8. Zürich 1798

— —— übersetzt von H. Döring. 12. Gotha 1833. — 2. Aufl. 1840.

**Gromwell, Thomas**, übersetzt von Ludwig Tieck  
 Vier Schauspiele Shakespeare's, 1. Band  
 — übersetzt von E. Ortlepp.  
 Nachtrage zu Shakespeare 1 Band

**Eduard III.**, ein Schauspiel aus dem Französischen des Herrn Gresset. 8  
 Wien 1757.

— ein Trauerspiel (nach Shakespeare) von Christian Felix Weisse. 8.  
 Leipzig 1776.

— ein Schauspiel von Shakespeare, übersetzt von Ludwig Tieck.  
 Vier Schauspiele Shakespeare's, 1. Band

— übersetzt von E. Ortlepp.  
 Nachträge zu Shakespeare 2 Band

**Die schöne Emma**, übersetzt von Ludwig Tieck  
 In Shakespeare's Vorschule 3. Band

Schön Emma, übersetzt von H. Döring. 32 Gotha 1833. — 1840.

**Georg Green**, der Flurschütz von Wakefield, übersetzt von Ludwig Tieck.  
 Altenglisches Theater 1. Band

— der Feldhüter von Wakefield, übersetzt von H. Döring. 12 Gotha  
 1833. — 2. Auflage 1840

**König Johann von Engelland**, übersetzt von Ludwig Tieck.  
 Altenglisches Theater 1. Band

Das alte Schauspiel vom **König Leir** und seinen Töchtern, übersetzt von  
 Ludwig Tieck.  
 Altenglisches Theater 2. Band.

**Lokrine**, übersetzt von J. J. Eschenburg.  
 — übersetzt von Ludwig Tieck.  
 Altenglisches Theater 2. Bd.

— übersetzt von H. Döring 12. Gotha 1833.  
 — übersetzt von E. Ortlepp.  
 Nachtrage zu Shakespeare 2. Band.

**Der Londoner Verschwender**, übersetzt von J. J. Eschenburg. 8. Zürich 1798.  
 Kinderzucht oder das Testament. Lustspiel in 4 Aufzügen nach "the London  
 prodigal", bearbeitet von F. L. Schröder; im ersten Bande von Schröder's  
 dramatischen Werken. 8. Berlin 1831.

Der Londoner Verschwender, übersetzt von H. Döring. 12. Gotha 1833.  
 2. Auflage 1840.

Der Londoner verlorne Sohn, übersetzt von Ludwig Tieck  
 Vier Schauspiele Shakespeare's 2. Band  
 — übersetzt von E. Ortlepp.  
 Nachtrage zu Shakespeare 1. Band

**Die Geburt des Merlin**, oder das Kind hat seinen Vater gefunden, ein Schau-  
 piel von W. Shakespeare und W. Rowley, übersetzt von L. Tieck.  
 Shakespeare's Vorschule 2. Band  
 — übersetzt von H. Döring. 12. Gotha 1833. — 2. Aufl. 1840.  
 — übersetzt von E. Ortlepp.  
 Nachtrage zu Shakespeare 1. Band

**Sir John Oldcastle**, übersetzt von H. Döring 12 Gotha 1833. — 2. Aufl. 1840.  
 — übersetzt von Ludwig Tieck.  
 Vier Schauspiele Shakespeare's 2. Band  
 — übersetzt von E. Ortlepp.  
 Nachtrage zu Shakespeare 1. Band.

**Die Puritanerin** oder die Wittwe in der Watlingstrasse, übersetzt von J. J.  
 Eschenburg.  
 — übersetzt von H. Döring. 12. Gotha 1833. — 2. Aufl. 1840.

**Der lustige Teufel von Edmonton**, übersetzt von Ludwig Tieck.  
 Altenglisches Theater 2. Band  
 — übersetzt von H. Döring. 12. Gotha 1833. — 2. Aufl. 1840.  
 — übersetzt von E. Ortlepp.  
 Nachtrage zu Shakespeare 2 Band

**Ein Trauerspiel in Yorkshire**, übersetzt von J. J. Eschenburg. 8. Zürich 1798.  
 — übersetzt von H. Döring. 12. Gotha 1833. — 2. Aufl. 1840.  
 — übersetzt von E. Ortlepp.  
 Nachtrage zu Shakespeare 1. Band.

## ENGLISH REPRINTS PUBLISHED IN GERMANY.

1799 Reed's Edition. Basel 23 Vols. 8.  
 1799 Brunswick Edit. With notes by K. F. Wagner. 8 Vols. 8.  
 1801 Zurich Edit. 8 Vols. 8.  
 1804 Steeven's Leipzig Edit 20 Vols. 12.  
 1814 Steeven's Vienna Edit 20 Vols. 12.  
 1826 With Life by Skottowe. roy 8. Leipzig 1826.  
 1828 Singer's Frankfort Ed. 10 Vols 12mo.  
 1830 Reed's Johnson and Steeven's imp. 8. Frankfort 1830.  
 1833 Reeds with suppl by Tieck. imp. 8  
 1833 Singer's 2nd Edit. Halle  
 1837 Leipzig Edit. with life by Symmons 270 engravings  
 1838 Berlin Edition 8 Vols. 32.  
 1840 Chalmer's Edition. Leipzig roy 8  
 — choiced Plays containing: Romeo and Julia. — Midsummer night's dream. — Julius Caesar. — Macbeth. 8 Halle 1840.  
 — Shakespeare's Plays, arranged by Dr. J Fülsing. 2 Vols. 12 Berlin 1840.  
 — Contents Julius Caesar. — The Tempest. — King Richard II. —  
 — The merchant of Venice  
 — Shakespeare, W Plays with historical and grammatical explanatory notes in german by H S. Pierre. 8 Vols. gr. 12. Frankfort a. M.  
 1842 Reed's Edit. Leipzig 2 Vols. 8.  
 — Leipzig (Schumann). 8 Vols 16.  
 1843 Singer's Edit. Frankfort 10 Vols. 12.  
 1843 Collier's Edit (Tauchnitz) 7 Vols. 16.  
 1846 Selected plays for youth. Frankf. 2 Vols. 12.  
 1853 Collier's Edit. from the folio of 1632. 4. Leipzig 1853.  
 1854 Shakespeare's, W., Werke, herausgegeben von Dr. N Delius. Mit englischem Text und deutschen Anmerkungen kritischer und erklärender Art. gr. 8. 7 Vols. Elberfeld 1854, 1860. new Edition 1864.

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## GERMAN TRANSLATION OF SEPARATE PLAYS.

## ALLS WELL THAT ENDS WELL. (Ende gut, Alles gut.)

Ende gut, Alles gut, übersetzt von J. J. Eschenburg  
 — von H. Voss.  
 — von G. W. Kessler. 8. Berlin 1809.  
 — von J. W. O. Benda.  
 — von Wolff Graf von Baudissin.  
 — von H Döring. 12. Gotha 1828.  
 — von Phil. Kaufmann. 8. Berlin 1836.  
 — von Th. Oelkers 32 Leipzig 1836.  
 — von G. N. Bärmann.  
 — von E. Ortlepp.  
 — oder: gelohnte Liebesleiden, übersetzt von M. Rapp.

## ANTONY AND CLEOPATRA. (Antonius und Cleopatra.)

Antonius und Cleopatra, bearbeitet von C. A. Horn. 8. Leipzig 1797.  
 — übersetzt von C M. Wieland.  
 — ein Trauerspiel in 4 Akten, bearbeitet von Ayrenhof. gr. 8. Wien 1801, 1803, 1808. Wien und Leipzig 1813, 1817.  
 — von J. H. Voss.  
 — von J. W. O. Benda.  
 — von Wolff Graf von Baudissin.  
 — von H. Döring. 12. Gotha 1830.

Antonius und Cleopatra, übersetzt von W. Lampadius 32. Leipzig 1836.  
 — von J. Körner.  
 — von E. Ortlepp.  
 — von A. Keller.  
 — von C. Heinichen. 1861.

AS YOU LIKE IT. (Wie es Euch gefällt.)

Wie es Euch gefällt, von Shakespeare (no name). 8. Mannheim s. a  
 — von A. W. von Schlegel.  
 — von C. M. Wieland.  
 — von J. H. Voss.  
 — von J. W. O. Benda.  
 — von H. Döring. 12. Gotha 1830.  
 — von E. Thein. 32. Leipzig 1836.  
 — von E. Ortlepp.  
 — von M. Rapp.

COMEDY OF ERRORS. (Die Irrungen.)

Die Irrungen, ein Lustspiel in fünf Aufzügen von J. F. W. Grossmann. 8.  
 Frankfurt a. M. 1777.  
 — von C. M. Wieland.  
 — von Beauregard Pandin (K. F. v. Jarriges). Zwickau 1824.  
 — von J. W. O. Benda.  
 — von J. Meyer. 12. Gotha 1825.  
 — von Wolff Graf von Baudissin.  
 — von Phil. Kaufmann 8. Berlin 1836.  
 — von K. Simrock. 32. Leipzig 1836.  
 — von H. Voss.  
 — von E. Ortlepp.  
 — u. d. T.: Verwechslungsstück; übersetzt von M. Rapp.  
 — bearbeitet von C. von Holtei. — Bühnenmanuscript.

CORIOLANUS. (Coriolan.)

Coriolan. Trauerspiel nach Shakespeare von J. H. Schlegel. 8. Copenhagen 1760.  
 — von J. G. Dyk. 8. Leipzig 1785.  
 — Trauerspiel in 3 Akten von Schink 8. Leipzig 1790.  
 — übersetzt von J. J. Eschenburg.  
 — Trauerspiel in 5 Akten von J. von Collin. gr. 8. Berlin 1804.  
 — übersetzt von Joh. Falk; u. d. T.: römisches Theater der Engländer und Franzosen. In freien Bearbeitungen nebst Entwicklung der Charaktere und Zurückführung derselben in ihre Quellen bei den Alten, besonders beim Plutarch, Livius und Dionys von Halikarnass 1. Bd. Altenburg 1811.  
 — Travestie von Julius von Voss.  
 In: Tiavestien und Burlesken zur Darstellung in geselligen Kreisen. 16.  
 Berlin 1812.  
 — von A. Voss.  
 — von J. W. O. Benda.  
 — von Dorothea Tieck.  
 — von H. Döring. 12. Gotha 1829.  
 — von L. Petz. 32. Leipzig 1836.  
 — von E. Ortlepp.  
 — von A. Keller.  
 — ohne Angabe des Uebersetzers. 8. Mannheim s. a.  
 — von Heinichen Bonn 1858.

CYMBELINE. (Cymbeline.)

Cymbeline, König von Britannien; ein Trauerspiel nach einem von Shakespeare erfundenen Stoff. Danzig 1772.  
 — von J. J. Eschenburg.  
 — von G. W. Kessler. 8. Berlin 1809.  
 — von A. Voss.  
 — von J. W. O. Benda.  
 — von Dorothea Tieck.

Cymbeline, von H Döring 12. Gotha 1829.

— von Phil Kaufmann 8. Berlin 1832.

— für die deutsche Bühne bearb. von Ernst Rommel 12 Hannover 1860.

— übersetzt von K. Simrock. 32. Leipzig 1836

— von E. Ortlepp.

— von M. Rapp

— von A. Burck Wien 1851.

— von Heinichen. Bonn 1859.

HAMLET. (Hamlet)

Hamlet, ein Trauerspiel, abgeändert von Heufeld 1773

In der Sammlung neuer Wiener Schauspiele.

— Trauerspiel, von Ch. Bock. Hamburg 1777.

— zum Behuf des Hamburger Theaters übersetzt von F. L. Schröder. 8.

Hamburg 1778, 1781 1795. Neue rechtmässige Ausgabe 1804; zuletzt in F. L. Schröder's dramatischen Werken herausgegeben von E. von Bulow, eingeleitet von Ludwig Tieck gr. 8 Berlin 1831.

— der neue, worin Piramus und Thisbe als Zwischenspiel gespielt wird von J. von Mauvillon

In Mauvillon, Gesellschaftstheater 2 Bd. 8 Leipzig 1790

— nebst Brockmanns Bildniss als Hamlet und der zu dem Ballett verfertigten Musik 3 genau durchgesehene Auflage. 8. Berlin 1795.

— übersetzt von J. J. Eschenburg

— Prinz von Dänemark; Marionettenspiel von J. F. Schink 8. 1799

— von A. W. v. Schlegel. gr. 8. Berlin 1800. 1844. 1850

— ein Trauerspiel in 5 Akten, von Eschenburg gr. 8 Zürich 1805

— für das deutsche Theater bearbeitet von K. Jul. Schütz gr. 8. Leipzig 1806 1819.

— Prinz von Dänemark, Karikatur in 3 Akten. 8 Wien 1807.

— ein Trauerspiel in 6 Aufzügen. Nach Goethe's Andeutungen in Wilhelm Meister und A. W. Schlegel's Uebersetzung für die Bühne bearbeitet von A. Klingemann 8 Leipzig 1815.

— übersetzt von J. H. Voss.

— von J. W. O. Benda

— von H. Döring. 12. Gotha 1829

— von J. B. Mannhart Lex.-8 Sulzbach 1830.

— in deutscher Uebertragung gr. 8. London (Hamburg) 1834.

— übersetzt von K. Simrock. 12 Leipzig 1836.

— von R. J. L. Samson von Himmelstiern. gr. 12. Dorpat 1837.

— von G. N. Bärmann.

— von E. Ortlepp.

— der Däne, übersetzt von M. Rapp.

— die erste Ausgabe der Tragödie Hamlet. London, gedruckt bei Nicolaus Ling und J. Trundell, 1603. Uebersetzt von A. Ruhe gr. 8. Inowraclaw (Berlin) 1844.

— grammatisch und sachlich zum Schul- und Privatgebrauch erläutert von J. Hoffa. 8. Braunschweig 1845

— Prinz von Dänemark, Drama in 5 Aufzügen, übersetzt von v. Hagen. 4. Berlin 1848

— a tragedy. Mit Sprache und Sachen erläuternden Anmerkungen, für Schüler, höhere Lehranstalten und Freunde des Dichters. gr. 8. Leipzig 1849

— übersetzt von Dr. A. Jencken. 12 Mainz 1853

— mit deutschen Anmerkungen, herausgegeben von Dr. Nicolaus Delius.

— deutsch durch F. Köhler 16. Leipzig 1856.

— deutsch von E. Lobedanz. 16. Leipzig 1857.

— deutsch von Herm. v. Plehwe 8. 1863.

HENRY THE FOURTH (König Heinrich der Vierte) Part 1 and 2.

Heinrich der Vierte, ein Schauspiel in 5 Aufzügen nach Shakespeare, für's deutsche Theater eingeleitet von F. L. Schröder. 8. Wien 1782.

— übersetzt von A. W. von Schlegel.

— von C. M. Wieland

— von H. Voss. Mit Erläuterungen. gr. 8. Stuttgart 1822.

Heinrich der Vierte, übersetzt von J. W. O Benda.

— Drama in two Parts — Mit kritischen, historischen, besonders aber mit erklärenden Noten für den Gebrauch in höheren Lehranstalten, von Fr. E. Feller gr. 8. Leipzig 1830

Henry the Fourth 2 Parts With historical and grammatical explanatory notes in German by J. M. Pierre. 12. Frankfurt a. M. 1833

Heinrich der Vierte. 2 Theile, übersetzt von Th. Mügge. 32. Leipzig 1836.

— 2 Theile, übersetzt von H. Döring. 12. Gotha 1829 u. 1834

— 2 Theile, übersetzt von Th. Mügge 32. Leipzig 1836.

— 2 Theile, übersetzt von G. N. Bärmann.

— 2 Theile, übersetzt von E. Ortlepp

— von Samson von Himmelstern.

— Trauerspiel von Shakespeare, zur Aufführung am k. k. Hofburgtheater in Wien bearbeitet von H. Laube.

Bühnenmanuscript

HENRY THE FIFTH (König Heinrich der Fünfte)

Heinrich der Fünfte, übersetzt von A. W. von Schlegel.

— von J. J. Eschenburg

— von J. H. Voss.

— von J. W. O. Benda.

— von H. Döring. 12. Gotha 1834.

— von J. Körner.

— von E. Ortlepp.

— von A. Keller.

— von Samson von Himmelstern.

HENRY THE SIXTH (König Heinrich VI.) 3 parts.

Heinrich VI. 3 Theile, übersetzt von A. W. von Schlegel

— 3 Theile, übersetzt von J. J. Eschenburg

— 3 Theile, — von A. Voss

— 3 Theile, — von J. W. O. Benda

— 3 Theile, — von H. Döring. 12. Gotha 1829—34

— 3 Theile, — von A. Böttger. 32. Leipzig 1836.

— 3 Theile, — von E. Ortlepp.

— 3 Theile, — von A. Keller.

HENRY THE EIGHT. (König Heinrich VIII.)

Heinrich VIII., übersetzt von J. J. Eschenburg

— — von Wolff Graf v. Baudissin gr. 8. Hamburg 1818.

— — von A. Voss

— — von J. W. O. Benda.

— — von H. Döring. 12. Gotha 1829.

— — von E. Susemihl. 32. Leipzig 1836.

— — von S. H. Spiker 8. Berlin 1837

— — von G. N. Bärmann.

— — von E. Ortlepp.

— — von A. Keller.

JULIUS CAESAR. (Juli Cäsar.)

Julius Cäsar, übersetzt von Caspar Wilhelm von Bork, ehemal. Königl. Preuss.

Staatsminister. 8. Berlin 1741.

— — Trauerspiel, übersetzt von J. J. Bodmer. 8. Leipzig 1769.

— — oder die Verschwörung des Brutus; ein Trauerspiel in sechs Handlungen von Shakespeare; für die Mannheimer Bühne bearbeitet von Dalberg. gr. 8. Mannheim 1785.

— — übersetzt von A. W. von Schlegel.

— — von C. M. Wieland.

— — von J. H. Voss.

— — von J. W. O. Benda.

— — von J. Meyer. 12. Gotha 1825.

— — von L. Petz. 32. Leipzig 1836.

— — von J. Körner.

— — von E. Ortlepp.

Julius Cäsar, übersetzt von A. Keller.

- grammatisch und sachlich zum Schul- und Privatgebrauch erläutert von Dr. J. Hoffa. 8. Jena 1848.
- übersetzt von Dr. A. Jencken. 12. Mainz 1854
- — von Vollbehr 8. Kiel 1853.
- — von Adolph Kolb. 16. Stuttgart 1861.

KING JOHN. (Konig Johann)

König Johann von Shakespeare. 8. Hamburg 1796.

- übersetzt von A. W. von Schlegel.
- — von C. M. Wieland.
- — von J. H. Voss
- — von J. W. O. Benda.
- — von J. Meyer. 12. Gotha 1826.
- — von E. Susemihl 32. Leipzig 1836.
- — von J. Körner.
- — von E. Ortlepp.
- — von A. Keller.

KING LEAR. (Konig Lear.)

König Lear, bearbeitet von F. L. Schröder. 8. Hamburg 1778.

- nach Shakespeare von Bock 8. Leipzig 1780. 1794.
- übersetzt von C. M. Wieland.
- — von J. H. Voss dem Sohne Mit zwei Compositionen von Zelter. gr. 12. Jena 1806.
- — von Heinrich Voss. Mit Erläuterungen gr. 8. Leipzig 1819.
- — von Beauregard Pandin (K. F. von Jarriges). 16. Zwickau 1824.
- — und für die deutsche Bühne frei bearbeitet von J. B. von Zahlhas. 8. Bremen 1824.
- — von J. W. O. Benda.
- — von Wolff Graf von Baudissin.
- — von J. Meyer 12. Gotha 1827.
- — von Phil. Kaufmann. 8. Berlin 1830.

King Lear, with historical notes in German by J. P. Pierre. 8. Frankfurt a. M. 1831.

König Lear, deutsch mit einer Abhandlung über dieses Trauerspiel von E. Schick 8. Leipzig 1833.

- übersetzt von E. Ortlepp
- Für die Darstellung eingerichtet von C. A. West. gr. 8. Wien 1841.
- übersetzt von M. Rapp.
- — von Jencken. 16. Mainz 1854.

LOVE'S LABOUR LOST. (Verlorne Liebesmthe)

Verlorne Liebesmthe', unter dem Titel: "Amor Vincit Omnia", ein Stück von Shakespear'n, bearbeitet von Lenz, als Anhang zu den Anmerkungen über's Theater. 8. Leipzig 1774.

- übersetzt von J. J. Eschenburg.
- — von H. Voss.
- — von J. W. O. Benda.
- — von Wolff Graf von Baudissin
- — von H. Döring. 12. Gotha 1833.
- — von Phil. Kaufmann. 8. Berlin 1836.
- — von E. Susemihl 32. Leipzig 1836.
- — von G. N. Bärnann.
- — von E. Ortlepp.
- — von M. Rapp.

MACBETH (Macbeth)

Macbeth, nach Shakespeare, von Stephanie dem Jüngern.

- Sämtliche Schauspiele Stephanie des Jüngern 2 Theil. gr. 8. Wien 1774.
- für das Prager Theater bearbeitet von J. F. Fischer. 8. Prag 1778.
- ein Trauerspiel von H. L. Wagner. Frankfurt a. M. 1779.

Macbeth. Deutsch bearbeitet von G. A. Bürger. Mit 12 Kupfern von Chodowiecki. 16. Göttingen 1783. 1784.  
 — übersetzt von C. M. Wieland.  
 — übersetzt von Fr. v. Schiller, zur Vorstellung auf dem Hoftheater zu Weimar eingerichtet. 8. Stuttgart 1801 — 2. Ed. 1810 — 3. Ed. 1815.  
 — übersetzt von J. F. W. Möller. 8. Hannover 1810.  
 — — von J. H. Voss  
 — — von J. H. Collin. Berlin 1822.  
 — — übersetzt von J. Meyer. 12. Gotha 1824.  
 — — — von J. W. O. Benda  
 — — — von Dorothea Tieck.  
 — — — zur Darstellung auf den königl. Bühnen in Berlin neu übersetzt von S. H. Spiker. 8. Berlin 1826.  
 — — — heroische Oper in 3 Akten nach Shakespeare, aus dem Französischen des Rouget de Lisle frei bearbeitet von C. M. Heigel. Musik von A. H. Chelard. 12. München 1829.  
 — — — übersetzt von K. Lachmann. 8. Berlin 1829.  
 — — — von Phil. Kaufmann. 8. Berlin 1830.  
 — — — a Tragedy; sprachlich und sachlich erläutert für Schuler von Dr. C. L. W. Franke. 8. Braunschweig 1833.  
 — — — übersetzt von L. Hilsenberg. 32. Leipzig 1836.  
 — — — von E. Ortlepp.  
 — — — von J. Körner.  
 — — — auf der Folioausgabe von 1623 abgedruckt, mit den Varianten der Folioausgaben von 1632, 1664 und 1687 und kritischen Anmerkungen zum Text herausgeg. von N. Delius. gr. 8. Bremen 1841.  
 — — — übersetzt von M. Rapp.  
 — — — von A. Jacob. 8. Berlin 1848.  
 — — — erklärt von Ludwig Henig. 8. Berlin 1853.

#### MEASURE FOR MEASURE (Maass für Maass)

Gerechtigkeit und Rache, ein Schauspiel nach Shakespeare's Maass für Maass von W. H. Brömel. 8. Leipzig 1785.  
 Maass für Maass, Schauspiel, übersetzt von F. L. Schröder. 8. Leipzig 1790.  
 — übersetzt von C. M. Wieland.  
 — — — von A. Voss.  
 — — — von J. W. O. Benda.  
 — — — von Wolff Graf von Baudissin.  
 — — — von H. Düring. 12. Gotha 1827.  
 — — — von E. Ortlepp.  
 — u. d. T.: Vergeltungsrecht, übersetzt von M. Rapp.

#### THE MERCHANT OF VENICE. (Der Kaufmann von Venedig)

Der Kaufmann von Venedig, oder Liebe und Freundschaft, ein Lustspiel von Shakespeare für das Prager Theater umgearbeitet von F. J. Fischer. 8. Prag 1778.

— nach Shakespeare, mit einigen Änderungen von Friedr. Ludw. Schröder  
 8. Hamburg no date  
 — 8. Mannheim no date.  
 — übersetzt von A. W. von Schlegel.  
 — — — von C. M. Wieland.  
 — — — von J. H. Voss. Mit Erläuterungen 8. Leipzig 1818.  
 — — — von J. W. O. Benda.  
 — nach Johnson's Text, mit krit. histor. Anmerkungen von Lion. 8. Göttingen 1830.

The Merchant of Venice with historical and grammatical explanatory notes in german by J. M. Pierre. 8. Frankfurt a. M. 1831.

Der Kaufmann von Venedig, übersetzt von A. Fischer. 32. Leipzig 1836.  
 — Schauspiel in 5 Akten. Mit untergelegtem kritischen Commentar und historischen Erläuterungen und einer Biographie des Dichters von Dr. Eckenstein. 12. Braunschweig 1836.  
 — übersetzt von J. Körner.  
 — — — von E. Ortlepp.

## OTHELLO (Othello)

Othello, Trauerspiel von Shakespeare, aus dem Englischen übersetzt. gr. 8.  
 Frankfurt und Leipzig 1769.  
 —— Trauerspiel in 5 Aufzügen, übersetzt von Ch. H. Schmid 8 Danzig  
 1772—77.  
 —— bearbeitet von L Schubarth. Mit Melodieen vom Zumsteeg. 8 Leipzig  
 1782 — 2. Aufl. 1802.  
 —— übersetzt von C. M. Wieland  
 der Mohr von Venedig, Posse in 1 Akt. 8. Wien 1806.  
 —— übersetzt von J. H. Voss dem Sohne. Mit 3 Compositionen von Zelter.  
 gr 12. Jena 1806.  
 —— übersetzt von J. Meyer. Gotha 1824.  
 —— von J. W. O. Benda  
 —— von Wolff Graf von Baudissin.  
 —— von Phil Kaufmann. 8. Berlin 1832.  
 —— heroische Oper in 3 Akten, Musik von Giacomo Rossini.  
 —— übersetzt von E. Ortlepp. 32 Leipzig 1836.  
 —— von J. Körner  
 —— für die Darstellung eingerichtet von C. A. West. gr. 8. Wien 1841.  
 —— übersetzt von M Rapp.  
 —— erklärt von H. Sievers. 8. Berlin 1853.  
 —— nach Shakspeare von Marbach. 12. Leipzig 1864.

## PERICLES (Pericles)

Pericles, übersetzt von J. J. Eschenburg.  
 —— von Ludwig Tieck.  
 —— von J. W. O. Benda  
 —— von J. Meyer 12 Gotha 1826  
 —— von H. Döring. 12. Leipzig 1836.  
 —— von G. N. Bärmann.  
 —— von E. Ortlepp.  
 —— von A. Keller.

## RICHARD THE SECOND (König Richard der Zweite)

König Richard der Zweite, nach Shakespeare für's Prager Theater adoptirt  
 von F. J. Fischer 8. Prag 1778.  
 —— für die deutsche Bühne von v. Gemmingen. 8. Mannheim 1782.  
 —— übersetzt von A. W. v. Schlegel.  
 —— von C. M. Wieland.  
 —— von J. H. Voss.  
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## I.

### GERMAN SHAKSPEARIANA.

On the 23<sup>rd</sup> of April 1854 a “*Shakespeare Society*” was formed at Weimar, under the protection of the Grand Duchess of Saxony. It numbers about 200 members, under the Presidency of Professor Dr. H. Ulrici of Halle. This Society publishes every year the “*Jahrbuch der Deutschen Shakespeare Gesellschaft*” the interesting contents of which will be found in the list.

The German admirers of Shakespeare consider him the rival of the Greek Dramatists; and see in him their *Ideal of modern Dramatic Art* — their appreciation of him surpasses that for any other writer; and hence the result that the translation by Schlegel and Tieck, a masterpiece in many ways, is not now considered a perfect translation.

The fact is the Germans have learnt to translate through the medium of Shakespeare, and their progress in this art is shown by the results in the rendering of the great Dramatist's works. It has been frequently remarked that the german language has often been illused by Schlegel and Tieck in favour of Shakespeare's ancient english, and that the verses and the rhyme are often incorrect. Under these circumstances the “*Shakespeare Gesellschaft*” is revising Schlegel's translation; *Bodenstedt* has undertaken altogether a new version assisted by the most eminent poets and writers of the present day in Germany and it is expected that, as the text of Shakespeare has now been based on the early Editions, the translations will be more in unison with the poetic as well as the prose diction of the Author.

## GERMAN.

SUPPLEMENT 1864 TO 1871.

### TRANSLATIONS.

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12 Frankf. 1835.

1854 Shakespeare's pseudo Dramen von Delius. Elberfeld 1854.

1865 — sämmtliche Werke. Deutsche Volks-Ausgabe, herausg v Moltke. In 1 Band mit 300 Holzschnitten 1865—66. Shakespeare-Verlag.

1866 — Passages from Shakspeare. Selected and translated into German by G. Solling London 1866. Trubner. 2s 6d.

1867 — dramatische Werke. In deutscher Uebersetzungen, mit Einleitungen und Erläuterungen, herausgegeben von Fr. Bodenstedt, übersetzt von Gildemeister, Paul Heyse, Kurz, Wilbrandt, Bodenstedt, Freiligrath, Herwegh, Delius. 1871 No 1 to 36 9 Vols 8 Leipzig, Brockhaus.

1867—71 — Dramatische Werke und Sonnette in neuen Original-Uebersetzungen von Dingelstedt, Jordan, Seeger, Simrock, Viehoff, Gelbecke. 10 Vols. 8. Hildburghausen, Bibl. Inst. 7 Thlr. 15 Sgr.

1867 — sämmtliche dramatische Werke. Deutsche Volksausgabe mit Einleitungen, von Max Moltke. 12 Vols. 12. Leipzig 1867—68. Gebhardt. 2 Thlr.

1868—71 — nach Schlegel und Tieck, sorgfältig revidirt und theilweis neu bearbeitet, mit Einleitung und Noten versehen unter Redaction von H. Ulrici, herausgegeben durch die deutsche Shakspeare-Gesellschaft, erscheint in 12 Banden. Berlin. Reimer. 8 Thlr.

1871 — Dramatische Werke, für die deutsche Bühne bearbeitet von Wilhelm Oechselhäuser. Band 1—8, à 15 Sgr. Berlin 1871. Asher & Co.

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### ENGLISH EDITIONS.

1864 Shakespeare's Werke, herausg und erklärt von Delius. Neue Ausgabe. 7 Vols. Elberfeld 1864—1871. 15 Thlr

1869 — sämmtliche Werke, englischer Text, berichtigt und erklärt von B. Tschischwitz. Nebst histor. und krit. Einleitungen. I. Hamlet. 8. Halle 1869. Barthel. 1 Thlr.

1858 Brennecke, Auswahl aus S's. sämmtlichen Werken. Posen 1858. 10 Sgr.

1859 Shak. Works intended for the use of High Schools, with Notes by Otto Fiebig. 8. Leipzig 1859—61. Graebner. 5 Nrs. publ. (Romeo — J. Caesar — Richard III — Macbeth — King Lear — Merchant of Venice.)

1869 Shakspere. The tragical historie of Hamlet, prince of Danmarke by Shakspere, edited according to the first printed copies with the various readings and critical notes by Stratmann 8. Crefeld 1869 Gehrich & Co. 1 Thlr.

## GERMAN TRANSLATIONS OF SEPARATE PLAYS.

**Antony and Cleopatra**, ubersetzt von Paul Heyse 1867.

- Auf Grundlage der Tieckschen Uebersetzung neu bearbeitet und fur die Buhne eingerichtet von F. A. Leo. Halle 1870. Barthel. 20 Sgr.
- erlautert von R. Blumhof. 8. Celle 1870. Schulze.  $\frac{2}{3}$  Thlr.
- nach Shak von Oswald Marbach. (Ein Weltuntergang)
- ubers von W. Lampadius. 1866. Reclam

**As you like it.** Was ihr wollt, deutsch von Dingelstedt 1869.

- von Gildemeister 1870 (Brockh.)

**Coriolanus** nach Shaksp von Oswald Marbach

- frei nach Sh. von Falk. Amsterdam 1812

- ubersetzt von L. Petz. Reclam.

- von H. Viehoff. Hildb.

**Cymbeline**, fur die Buhne bearbeitet von Ernst Rommel 8 Hannover 1860.

Lohse

- fur die deutsche Buhne bearbeitet von A. von Wollzogen. 12. Leipzig 1872. Carl Cnobloch 12 Sgr.

- deutsch von Jordan. Hildb

- deutsch von Simrock. Reclam

**Hamlet**. Zum Behuf des Hamburger Theaters, ubersetzt von F. L. Schroder.

- 1. Ausgabe mit dem Bildniss von Brockmann als Hamlet. Hamburg 1777.

- Prinz von Danemark, ein Trauerspiel in 5 Aufzugen nach Shakespeare. Zum Behuf des Frankfurter Theaters. Frankfurt 1779.

(Eine Karikatur in 3 Aufzugen, mit Gesang in Knittelreimen, von Joachim Perinet, Dichter, Schauspieler. Dem Andenken des 17. May 1803 gewidmet. Wien 1807

- deutsch von Ludw. Seeger 8 Hildb. 1865.

— englisch und deutsch Text von 1603 und 1604. Neu ubersetzt und erlautert mit Quellen-Varianten Noten — Excuse — Commentar — Literatur-Glossar — von Max Moltke. (In 15 Liefer.) Heft 1—3. 8. Leipzig 1869—71. à 10 Sgr. Moltke.

- (correct) von Caroline und A. W. von Schlegel. 1. Ausgabe, mit einer Einleitung über Shakespeare auf der deutschen Buhne. Berlin 1800.

- Trauerspiel in 5 Acten, deutsch von Schlegel fur die Wiener Buhne bearbeitet von J. Sonnleithner. Wien 1811.

- bearbeitet von E. W. Sievers. Leipzig 1851.

— Trauerspiel, in 3 Aufz. fur das Kinder-Theater bearbeitet. Neu-Ruppin.

- englisch, herausg. von Else. Leipzig 1857. Mayer. 1 Thlr. 10 Sgr.

- von Bodenstedt. 1870.

- ubersetzt von F. Kohler. Reclam.

**Julius Cäsar**, correct: Versuch einer gebundenen Uebersetzung des Trauerspiels von dem Tode des Julius Caesar. Aus dem Englischen Werke des Shakespeare. Berlin bei Ambrosius Haude 1741. (Uebersetzt von Caspar Wilhelm von Bork.)

- Shakspeari Julius Caesar Ad textum qualem Nicol. Delius constituit, Anglicum in Senarios Latinos transtulit Dr. Th. Jos. Hilgers. 8. Dessau 1871. Reissner. 12 Sgr.

- nach Shakespeare — (ein Weltuntergang) von Oswald Marbach. Leipzig 1861. 2 Thlr.

- ubersetzt von L. Petz. 16. Leipzig 1865

- von Seeger. Hildburgh.

- erlautert und mit Wörterbuch von Dr. Bucher. Berlin 1856. 10 Sgr.

- von Sievers. 8. Berlin 1855.

- mit Sprach- und Sachanmerkungen von E. Mayer. Hamburg 1857.

- erklärt von J. Jancke. Cöln 1861.

**King John**. Arthur Prinz von England, Trauerspiel in 4 Aufzugen nach Shakespeare's König Johann, frei bearbeitet von Fr. W. Schutz. Aufgeführt auf dem Nat.-Theater zu Altona 1801.

- ubersetzt von Otto Gildemeister. 1867.

**King Lear**, ubersetzt von Dr. E. W. Sievers. 1851

- von Ed. Tiessen. 16. Stettin 1871. Nahmer. 15 Sgr.

**King Lear.** Der moderne Lear, oder Schmul in der Plaute! Schaugem. in 5 Akten. Aus dem Englischen ins Spanische, und aus dem Spanischen ins Deutsche verarbeitet von Max R. Ing (A. Hopf). Berlin (Brenneke Cal. 1855)

- übersetzt von G. Herwagh. 1869
- with explanatory Annotations by Kuchler Zeitz 1794
- deutsch von F. Bodenstedt. Berlin 1865. Decker 15 Sgr
- Die Ritter oder der neue König Lear. Eine divina Comedia, vulgo Puppenspiel in 5 Aufzügen, nach Aristophanes und Shakspeare Folio. 1831. (a curious alegorical Comedy privately printed.)

**Macbeth** (correct): ein Trauerspiel in fünf Aufzügen von Shakespeare Furs hiesige Theater adaptirt und herausgegeben von F. J. Fischer Prag, bey Wolfgang Gerle 1777.

- (correct) ein Trauerspiel von H. L. Wagner Frankfurt 1779. (Schiller legte diese Uebersetzung der Seinigen zu Grunde)
- deutsch von Wilh. Jordan 8 Hildb 1865
- übersetzt von F. Bodenstedt 8 1868 Brockh.
- — von K. Simrock 8 Stuttg 1842
- — von F. Jenken. 8 Mainz 1854
- — von Hilsenberg. Reclam.
- — von Heinichen 8 Bonn 1861.
- deutsch und italienisch von Carcono. Repert. der Signora Ristori. 8. Hamburg

**Merchant of Venice** (correct). 8. Mannheim 1780

- Kaufmann von Venedig Komodie in 5 Akten, übersetzt von Krais. 12. Stuttgart 1868. 3 Sgr.
- übersetzt von Bodenstedt. 1868 Brockh
- Merchant of Venice Fur den Schulgebrauch bearbeitet von Muller. Goslar 1869 6 Sgr.

**Merry Wives of Windsor.** Komisches Singspiel Falstaff in 2 Aufzügen. Nach dem Italienischen von C. Herklots Die Musik von Salieri. Libretto. Berlin 1779.

- übersetzt von Hermann Kurz Leipzig 1867. Brockh

**Midsummer-Nights Dream** Ein Sommernachtstraum, übersetzt von A. W. von Schlegel, mit 24 Schattenbildern von Paul Konewka. 4. Heidelberg 1869. Bassermann. 5 Thlr.

- ditto. englisch 4. 1869 Bassermann. 5 1/3 Thlr.
- übersetzt von Bodenstedt. 1869
- Absurda Comica. Oder Herr Peter Squentz. Schimpff-Spiel von Andreas Gryphius. 1663.
- Die ländlichen Hochzeitfeste; Lustspiel in 5 Aufzügen. (Aufgeführt in Wien 1773, gedruckt im 7. Bande der Sammlung „Neue Schauspiele“ Wien 1773. Der Verfasser von Pauersbach.) Eine Nachbildung des Sommernachtstraums.
- Comische Oper in 3 Acten, nach dem Franzosischen von Hermann Meinhart. (Musik von Ambroise Thomas) Berlin 1854.

**Othello**, der Mohr, übersetzt von Friedr. Bodenstedt. 1867.

- deutsch von Wilh. Jordan. Hildb. 1868. Bibl. Inst.
- — nach Shakspeare von Oswald Marbach 12. Leipzig 1864. 1 Thlr.
- Tragische Oper in 3 Aufzügen, nach dem Italienischen von C. Grünbaum. Musik von Joachim Rossini. Libretto 1821.

**Richard the Second** (correct). König Richard der Zweite, nach Shakespeare fur's Prager Theater eingerichtet von F. J. Fischer 8 Prag 1778. (Nach der Vorrede existierte auch ein Druck vom Jahre 1777, der vollständiger war und aus 5 Akten bestand, während diese Ausgabe nur 3 Akte hat.)

- König Richard der 2., ubers von H. Viehoff. 1867. Bibl. Inst 6 Sgr.
- übersetzt von Guldemeister. Leipzig 1867
- für den Schulgebrauch erklärt von Dr. L. Raeckelmann 8. Leipzig 1869. Teubner 12 Sgr.
- Mit Einleitung und Erklärungen herausgegeben von Dr. Noiré. 16. Mainz 1868. Zabern. 10 Sgr.
- with biographical Sketches, Introductions and explanatory Notes by F. H. Ahn. 12. Treves 1870. Groppe.

**Richard the Third.** Konig Richard der Dritte. Zuerst gedruckt. „In Beitrage zum deutschen Theater von Weise I Band“ Leipzig 1770. Dyck  
 —— Richard der III. Trauerspiel von Weise. Fur die Schuchische Buhne nachbearbeitet von C Steinberg. Konigsberg 1796  
 —— in „Neue Probestucke der Englischen Schaubuhne“ 3 Vols. Bas 1788.  
 —— von Gildemeister Leipzig 1867.  
 —— von F. A. Krais. Stuttgart 1869 Hoffmann. 3 Sgr  
 —— ubersetzt von E. Tiessen 16. Stettin 1871. Nahmer. 1/2 Thlr.  
**Romeo and Juliet** (In Neue Probestucke der englischen Schaubuhne, aus der Ursprache ubersetzt von einem Liebhaber des guten Geschmacks) Basel 1758  
 —— von C. F. Weise 1. Ausgabe 1768, 2 Ausgabe 1769.  
 —— und Juliette, ein dramatisches Gedicht von Soden, nach della Cortes Geschichte von Verona 8. Leipzig 1803.  
 —— with notes by Fiebig 8 Leipzig 1859  
 —— ubersetzt von Bodenstedt Leipzig 1865  
 —— deutsch von Jordan. 8 Hildburghausen 1865.  
 —— — von F. Jenken Mainz 1854.  
 —— — von E W Sievers Leipzig 1852  
 —— — erklärt von J. Heussi. Berlin 1853  
 —— — nach Shak von Oswald Marbach 12 Leipzig.  
 —— im Weimarer Theater, bearbeitet von J W Goethe (1824), *see Boas*, Nachtrage zu Goethe's Werken 2 Vols. Leipzig 1841.  
 —— Drama, in's Deutsche übertragen von G L. 16 Wien 1870.  
**Taming of the Shrew** (correct). Die bezahmte Widerbellerin oder Gasner der Zweite. Ein Lustspiel in vier Akten Nach Shakespeare frey bearbeitet von Schink Aufgeführt auf dem Kurfürstlichen Hoftheater zu München 1783.  
 —— Kunst über alle Kunste, Ein bos Weib gut zu machen Rapperschweyl bei Henning Lieblern 1672.  
 —— ubersetzt von G. Herwegh Leipzig 1870.  
**Tempest** Der Sturm ubersetzt von Fr. Bodenstedt Leipzig 1870. 1/6 Thlr  
 —— — von Shaks. Musik von Wilhelm Taubert. Libretto. 8. Berlin n. d.  
**Timon of Athens** (correct). Timon von Athen, ein Schauspiel in dreyen Aufzugen von Shakespeare. Furs Prager Theater eingerichtet von F. J. Fischer. 8. Prag, bei Wolfgang Gerle 1778  
 —— ubersetzt von P Heyse. 1868  
 —— Nach der Tieck-Schlegel'schen Uebersetzung fur die deutsche Buhne bearbeitet von Ferd. Wehl. 1862  
**Titus Andronicus.** Eine sehr klagliche Tragedia von Tito Andronico und der hoffertigen Kayserin, darinnen denkwürdige Actiones zu befinden. (In Englische Comedien und Tragedien 1620.)  
 —— ubersetzt von Delius. 1870.  
**Troilus and Cressida.** Die Griechen vor Troja (Troilus und Cressida), deutsch, fur die moderne Buhne frei bearbeitet von A. A Bekk. Wien 1856.  
 —— deutsch von K. Simrock. Hildburghausen 1870.  
**Two Gentlemen of Verona.** Die beiden Veroneser, Schauspiel in 3 Akten nach Shaksp Schauspiel gleiches Namens bearbeitet von K. R. H Kleediz. 8. Schneeberg 1802 & Mannheim 1810.  
 —— die beiden Edelleute von Verona. Tragodie von Ed Arnd. Berlin 1827.  
 —— ubersetzt von Herwegh. Leipzig 1870.  
**Winter's Tale.** Schauspiel in 4 Aufzugen von Shaksp. fur die deutsche Buhne ubersetzt und bearb. von Franz Dingelstedt. Musik von Fr. v. Flotow. Bühnen-Manuscript 1859.  
 —— Hermione, Schauspiel mit Gesang nach Shakespeare's Wintermärchen von F. A. C. Werthes. Stuttgart 1801.

## POEMS.

Shakespeare's Gedichte. Deutsch von K Simrock. 8 Stuttgart 1867 Cotta.  
 1 Thlr. 24 Sgr  
 — Sonette, übersetzt von F. A. Gelbke Hildburghausen 1867. 8 Sgr.  
 — Sonette, übersetzt von H. F. von Friesen. 8. Dresden 1869. Burdach.  
 20 Sgr.  
 — Sonette, deutsch von Tschischwitz. 16 Halle 1870. Barthel. 12 Sgr.  
 — Sonette, übersetzt von O. Gildemeister. 8 Leipzig 1871. Brockhaus.  
 24 Sgr

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GERMAN  
SHAKSPEARIANA

1865 TO 1871 AND SUPPLEMENTS.

Academie der Grazien Eine Wochenschrift. 129 Stucke. Halle 1774—80.  
 Contains Charaktere der Desdemona, Vergleich der beiden Trauerspiele  
 Romeo und Julie von Shakspeare und Weise, etc.

Alexis, W. Shakspeare und seine Freunde oder das goldene Zeitalter des  
 lustigen Englands. 3 Vols Berlin 1839. 4½ Thlr.

Andree, Dr. Richard Macbethplatze in Schottland. (Nordische Revue von  
 Wolfsohn. Vol. II 1864 pag 135—144.

Anfänge Shaksp. Poesie in Deutschland. (Mag. f. Literatur des Auslandes  
 1864. No. 33)

Anmerkungen übers Theater, nebst angeh. übersetzten Stücken Shakspeares.  
 Leipzig 1774.

Asher, D. Zur Charakteristik der Lady Macbeth. (Nord. Revue 1864. Vol. III.  
 Heft 2)

Augustin, S. Shakspeare Musik (Morgenblatt 1864, No. 32 und 33.)

Barz, Otto Shakspeare's Brautnacht. Festspiel und dramatische Anecdoten  
 zur 100jährigen Jubelfeier. Stettin.

Bekk, Dr. Ad. Shakspeare und Homer. Ein Beitrag zur Literatur und Bühne  
 des engl. Dichters. Wien 1865 Hartleben.

Beiträge zum deutschen Theater. 5 Vols. 8. Leipzig 1763—68. Enthält  
 unter Andern: Eduard III — Richard III — Romeo und Julie, etc.

— zur krit. Historie der deutschen Sprache, herausg. von der deutschen  
 Gesellschaft in Leipzig. 12 Stucke in 3 Vols. Leipzig 1732—1735

B(eta), H. Shaksp. Jubilaen in England (1769, 1827, 1830) Mag fur Lit. d.  
 Auslands, 1864 No. 17.

Bendixen, Bemerk. zur Textkritik einiger Stellen in Shaksp. Dramen. Plön  
 1855 (Programm.)

Ben Jonson und seine Schule, dargest. in einer Auswahl von Lustspielen u.  
 Tragodien, übersetzt und erlautert d. Wolff v. Baudissin. 2 Vols. Leipzig  
 1836.

(Berly) Musterstücke aus Shaksp., deutsch & englisch. Frankf. 1825. 2 Thlr.

Bernhard, I. Shaksp. und unsere Schulen Progr. 4. Königsberg 1859.

Bitter. Ueber Gervinus' Händel und Shakspeare 8. Berlin 1869. W. Müller.  
 10 Sgr.

Blumhof, Karl Zur Erlauterung von Antony & Cleopatra. (Herrigs Archiv.  
 Vol. 23)

Bodenstedt, Fr. Aus Ost und West. 6 Vorlesungen Berlin 1861. (Enthält:  
 4. & 5. Vorl. Altenglische Bühne.) 1 Thlr.

Böning, Dr. On Troilus and Cressida. (Programm d. Real-Schule zu Bromberg.) 1861. (Rec. in Herrig's Archiv 1862, Vol 31)

Boumann. Ueber die Charactere Malcolms und Macduff's mit besonderer Beziehung auf Worte des Letzteren in Shakspeare's Macbeth (Der Gedanke, Band V 1864. Heft 2) Berlin Nicolai.

Brachvogel Hamlet, Roman 3 Vols. 8 Berlin 1867. Trewendt

Breier. Studien zu Shakspeare's Macbeth (Herrig's Archiv Vol 7 & 10.)

Brennecke, W. Auswahl aus Shakspeare's sammlichen dichterischen Werken. Posen 1857.

Britisches Museum, *see* Eschenburg

Brodersen, D Shakspeare oder der beglückte Dichter Lustspiel in 1 Act. Königsberg 1810.

Brokerhoff's Beurtheilung von Gervinus Shakspeare. 1. Auflage. (Herrig's Archiv Vol 7.)

Brunier, Lud. Friedrich Ludwig Schroder, Künstler- und Lebensbild. Leipzig 1864. Weber.

Bucher, S. Julius Caesar erlautert.

Büdinger, Max. König Richard III. von England Vortrag. Wien 1858. Gerold

Carriere, Moritz Wilhelm von Kaulbach's Shakspeare - Gallerie erlautert. I Heft. Allgemeine Einleitung. Macbeth II Shakspeare's Seelenleben und Geistesgeschichte. Der Sturm. III. Sh. und die Poesie der Geschichte. König Johann. 4. Berlin 1856. Nicolai à 10 Sgr

— Ueber das Wesen und die Formen der Poesie. Leipzig 1854. 2 Thlr. 10 Sgr.

— Die Kunst im Zusammenhang der Culturentwicklung und die Ideale der Menschheit Band IV (Renaissance und Reformation). 8. Leipzig 1871. Brockhaus. 3 Thlr. 20 Sgr.

Carus, C. G. Ludwig Tieck, Zur Geschichte seiner Vorlesungen in Dresden. 1845.

— Mnemosyne Blätter aus Gedenk- und Tagebuchern Enthält: Princip der Tragödie „Hamlet.“ Pforzheim 1848. 3 Thlr

(Castelli) J. F. Romeo und Julie. Quodlibet mit Gesang. Wien 1808.

(Cellius). Beschreibung zweier Reisen so Friedrich, Herzog zu Wurtemberg in Engellandt gethan. 4. Tübingen 1603.

Cless, G. Medicinische Blumenlese aus Shakspeare zu eigener und seiner Collegen Kurzweil gesammelt. 1865. Cotta. 12 Sgr.

Coriolanus von Shakspeare, die Delius'sche Ausgabe dieser Tragödie kritisch beleuchtet. 8. Berlin 1861.

Czerwinski, Alb. W. Shakspeare und die beiden ersten beruhmten Darsteller seiner Charactere Festgabe Stettin 1864. Saunier.

Daul, A. Leitsterne im Leben und Lieben der Frauen. Eine Shakspeare-Anthologie. 4 Vols 16. Leipzig 1869. Matthes 1½ Thlr.

Dawison's Hamlet. (Morgenblatt 1863, No. 26.)

Delius, N. Die Tieck'sche Shakspeare-Kritik beleuchtet. Bonn 1846. 2/3 Thlr.

Devrient, E. Geschichte des deutschen Theaters. 3 Vols Leipzig 1845—48. 5½ Thlr. Enthalt: Auszüge einer Handschrift von „Romeo und Julie“ in der Dresdner Bibliothek welche vor 1620 geschrieben.

Devrient, Otto. Zwei Shakspeare-Vorträge. Carlsruhe 1861. Braunsche Buchh. 11 Sgr.

Dingelstedt's Studien und Copien nach Shakspeare. (Morgenblatt 1864, No. 33.)

— Shakspeare's Königsdramen beim Shakspeare-Jubiläum in Weimar zur Aufführung gebracht durch Dingelstedt (Morgenblatt 1864, No. 29.)

Döring, A. Shakspeare's Hamlet, seinem Grundgedanken und Inhalte nach erläutert. 8. Hamm 1865. Grote. 12 Sgr

Ebrard, A. Das Verhältniss Shakspeare's zum Christenthum. Vortrag. 8. Erlangen. Deichert. ½ Thlr

Eckardt, Dr. L. Ueber Shakspeare's Hamlet. Herrig's Archiv, Vol. 31. Heft 1 und 2.

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### III.

## SKETCH OF THE PROGRESS OF SHAKSPEARIAN CRITICISM, AND OF THE GRADUAL APPRECIATION OF SHAKSPEARE IN F R A N C E.

Voltaire, says Guizot, in his "Shakspeare et son temps", was the first person in France, who spoke of Shakspeare's genius; and although he spoke of it merely as *a barbarous genius*, yet the literary public of France were of opinion that Voltaire had said too much in the dramatist's favour. Indeed they thought it nothing less than profanation, to apply the words "genius" and "glory" to the writer of dramas which they considered to be as crude as they were coarse.

At the present day all controversy regarding Shakspeare's genius and glory has come to an end. A greater question has now arisen; — namely, whether Shakspeare's dramatic power is not infinitely superior to that of Voltaire, Racine, or Corneille.

These words contain the essence of that controversy which originated with Voltaire, and to which the French nation is indebted for the importation of Shakspeare into France.

Dramatic writers, such as Saint-Evremond, Lamotte and Lafosse, knew Shakspeare well. The best account of the way in which he influenced them and the French theatre generally, will be found in "Albert Lacroix's histoire de l'influence de Shakspeare sur le théâtre français." How the great dramatist became known to the mass of the French people, may be seen in Guizot's chapter, "Shakspeare en France", which gives a good analysis of the subject.

It was Voltaire who wrote, in his "Lettres sur les Anglais", thus: — "En Angleterre Shakspeare créa le théâtre. Il avait un génie "plein de force et de fécondité, de naturel et de sublime; mais sans "la moindre étincelle de bon goût, et sans la moindre connaissance "des règles."

Mrs. Montague's "Essay on the writings and genius of Shakspeare", was specially directed against this Voltairean criticism; but it was a useless effort for French literature could surely correct such criticism

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\* Dix-huitième lettre, "de la tragedie". — Voltaire spent two years in London, as an exile, (1726—1728).

much better for itself, just as the Germans had, in similar circumstances, followed *their* own path of inquiry, and determined the value of the dramatist themselves.

The first French translation which appeared was that of *Letourneur*, in 20 Vols. 8°. (1776—83). It had the notes of Warburton, Steevens, and Johnson, and the comments of Eschenburg's German translation; but, carefully as it seems to have been edited, it gave but a faint idea of Shakspeare's genius. *Letourneur*, says Phil. Chasles\*, "usait d'un "procédé que l'ignorance générale lui rendait facile. Sur la trame "anglaise il jetait le coloris et la rhétorique gallo-latins; au lieu de "pénétrer dans les mystères du génie étranger, il les supprimait."

*Letourneur* was a bold man, in spite of the sarcastic sneers of Voltaire, in spite of the storm the latter tried to create against him, in spite of the adverse judgement of Marmontel, he upheld Shakspeare as the sovereign genius of the stage, placing him above both Corneille and Racine. He attacked the classical system and its narrowness, rejected the rules of unity, counselled an assiduous study of Shakspeare, and finally manifested a desire that his dramas should be acted in Paris. There is no doubt either of *Letourneur*'s talent, or of his thorough appreciation of Shakspeare; and he certainly deserves the highest consideration for having stood so manfully by his author. Besides, with all his faults he has left behind him "une œuvre utile, "une œuvre qui joue un grand rôle dans la révolution dramatique: elle "donna un chef au mouvement, elle offrit le modèle d'un genre impartialément connu en France."\*\*

*Diderot* was one of the first who opposed Voltaire, and spoke of Shakspeare with knowledge and reverence. He wrote (in the *Encyclopédie*) on the genius of Shakspeare, thus: — "qui n'eut jamais de maître "ni d'égal;" — and he proclaimed that this author was endowed with "talents personnels dans lesquels il surpasse tous les poètes du monde ". . . . et malgré ses défauts, il mérite d'être mis au-dessus de tous "les écrivains dramatiques de l'Europe". So bold an opinion had a wonderful influence on French criticism. *Madame de Staél*, *St. Martin*, *Benjamin Constant*, and *Lenouercier* were more or less roused by it, and new attacks were soon made by *d'Alembert*, *Marmontel*, *Pallissot*, and *M. Joseph Chénier*.

After *Letourneur*, and until the epoch of the social revolution in 1789, *Bayle* occupied himself with Shakspeare, speaking of him with great praise; and, by degrees, a purer taste developed itself in many French minds with reference to the writings of the English dramatist. Thus *Lucas*, in his "Histoire du théâtre français", says of him: — "Une seule scène de Shakspeare éclaire plus un artiste, que cette foule "des tragédies où toutes les règles sont observées scrupuleusement "hors la plus essentielle, qui est d'intéresser et de plaire." But the opposition to Shakspeare did not die out with Voltaire, his disciples and other Voltairian fanatics, who had imbibed his prejudices and antipathies, continued the abuse. *D'Alembert* never admitted the merit of

\* Phil Chasles, "Etudes sur Shakspeare"; — le chapitre "des traducteurs de Shakspeare".

\*\* Lacroix, histoire de l'influence. page 200.

the English dramatist; nor was *Marmontel* able to understand him in the least; for he wrote of him; — "Shakspeare n'a jamais connu cette 'pitie douce qui penètre insensiblement, qui se saisit des coeurs et qui, 'les pressant par degrés, leur fait goûter le plaisir doux de se soulager 'par des larmes'". *La Harpe* followed *Marmontel* in his ignorance; and considered Shakspeare, only as a "gross and mediocre" poet!

*Marie-Joseph Chénier*, another disciple of Voltaire, imitated his master's abuse, but his brother, *André Chénier*, who had lived some years in England, became his antagonist and the defender of the dramatist whose pieces he had seen, and whom he had learned to appreciate and admire in that country. With the French Revolution the dispute died out, but during the period of the Empire a real "Shakspearian school" arose in France.

The enthusiastic *Madame de Staél*, who had visited England, and was moreover much influenced by German ideas, has written with great spirit on Shakspeare, in her book "de la Littérature". "Il y a dans 'Shakspeare,' she says, "des beautés du premier genre (sublimes) et 'de tous les pays comme de tous les temps. Shakespear commence 'une littérature nouvelle: il est empreint, sans doute, de l'esprit et de 'la couleur générale des poésies du Nord, mais c'est lui qui a donné 'à la littérature des Anglais son impulsion, et à leur art dramatique 'son caractère". These were great words, with which the era of Shaksperian appreciation was opened in France; but, not content with this, their writer urged an imitation of the English dramatist, as the only thing which could rescue the French theatre from destruction.

In 1801 *Charles Nodier* published a volume entitled "Pensées de Shakspeare", and gave translations from Schiller and other German dramatists who were full of admiration for Shakspeare, and the book had a considerable, though indirect influence on French writers. But it was in particular Schlegel's work on ancient and modern dramatic art, aided as it was by Mad. de Staél's "Allemagne", which may be said to have raised Shakspeare to that position of eminence in France, which, however clearly it may have been his due, he had not hitherto occupied; from that moment his triumph was complete. Some of the greatest names in French literature now began to acknowledge the power of the English dramatist; and in 1821 a new edition was published of the "Oeuvres complètes de Shakspeare", by *Guizot, Barante, et Amedée Pichot*, it was Letourneur's old translation, revised, corrected, and improved. *Guizot* published also his "Essai sur la vie et les œuvres de Shakspeare"; and, latterly, "Shakspeare et son temps." *Villemain, Rémusat, Alfred de Vigny*, and (particularly) *Philarete Chasles* wrote both with enthusiasm and with thorough intelligence on Shakspeare and English dramatic art. The last named also made a superior translation of *Romeo and Juliet*.

*Nisard* published, in 1837, his "Chefs d'œuvres de Shakspeare"; and in 1842 two new translations of Shakspeare appeared; the one by *Benjamin Laroche*, the other by *Francisque Michel*. It will however be at all times a difficult task to translate Shakspeare into any of the Romanic languages; more particularly French, for there is a want, in the languages derived from the latin, of all those elements which characterise the Teutonic tongues. The voice of nature speaking in

her sympathy, to man; the changeful emotions of the human heart; the mysteries, now grandly solemn, and now again almost playful, of the poet's mind; the echo, caught ere yet it dies away, of the fleetest and most transient whispers of the soul; nay, the very innermost movement of thought in the brain; — in the expression of which Shakspeare is so grand a master; — all these are not easily rendered into French. They require a Teutonic tongue.

*Edgar Quinet* gives us some fine passages on Shakspeare, in his "Génie des religions"; and *George Sand* a poetic study on Hamlet. *Saint Marc-Girardin* in his "Cours de littérature dramatique", *John Lemoinne* in his volume of Critiques, *Gustave Planche*, *Mennechet*, *Saint-Beuve*, *Jules Janin*, *Alf. Michiels*, *de Lamennais*, *Hippolyte Lucas*, and many others whom we could cite, have also written with no less originality than genius, on the great dramatist.

That the old prejudice against Shakspeare should every now and then revive and shew itself is natural, and will probably continue for some time to come. The last effort in this direction was made by M. Ponsard,\* in 1856, in his Discourse in the Institute of France, when he was received as a Member. It would have been unnecessary to notice this discourse, (for it is profitless), were it not for the reply which M. Nisard gave it, and which we may take as an expression of the ideas which prevail at the present moment amongst the French, on that subject. Mr. Nisard replied to the attack on the bard of Avon thus: — "Another point on which I should be somewhat more liberal than you, is relative to Shakspeare. Of all that you have expressed so brilliantly I would guard what tends to his glory, and I would put aside the restrictions to his fame, not as unjust, but because the truth does no longer require them. Time has elevated Shakspeare above criticism, probably because it has raised him above eulogium. The very words 'beauties' and 'defects' belong to a relative language, out of the pale of which special terms must be sought if it is desired to define the charm, or to characterize the imperfections of these astonishing works. Shakspeare has had the same destiny as Homer. After that famous quarrel of the ancients and the moderns in which admirers and opponents — Boileau as well as Perrault — committed the mistake of representing the author of the *Iliad* as a literary man working regularly at his desk, the Homer who remains is a Homer transfigured, presiding over the great choir of men of genius; and naked, in the midst of personages whose costume indicates their nation and their age, as if the matter related not to the inhabitant of a country nor to the contemporary of an epoch, but to the genius itself of poetry. Like Homer, Shakspeare appears to us, in his turn, in a tranquil and mysterious distance, withdrawing from the curiosity of erudition, which fatigues itself in seeking out a man where there is only one of the most wondrous sources of creative poetry. With Homer, with Shakspeare, we are placed on lofty pinnacles, from which the eye cannot distinguish anything of what passes below. I do not ask them for any account of the faults which they may have com-

\* "Discours prononcés dans la séance publique tenue par l'Académie française pour la réception de M. Ponsard". 1856.

“mitted — Homer in creating a first model of beauty, from which has emanated the very idea of art and of its rules — and Shakspeare in “not being acquainted with them. Why be astonished that these geniuses “are imperfect? If poetry itself has dictated their verses, it is a human “hand that has written them down.”

Two new editions are now (1864) in course of publication, the one is by *Guizot*, the other by *François Victor Hugo*. They bear additional testimony that Shakspeare, by the sheer force of his genius has won the complete (if somewhat tardy) appreciation of the French nation. The last French book on “Shakspeare” is by Victor Hugo, it is a sort of poetic effusion on the dramatist; and sufficiently shows that Shakspeare will always be appreciated by a great and artistic mind.

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Kielbenhaven 1807—16. Vol. 1 to 4. Vol. 5 to 9 by P. F. Wulff. 1818—  
1825.

— Second Edition 11 Vols. 8. udgivne af Offe Hoyer. 1845—1850.

— Third Edition af S Beyer only 5 parts have been published of this  
Edition 1859—1860.

— Lystspil oversatte ved Simon Meisling. Første Deel. Kielbenh. 1810 (no  
more published, the volume contains: „Stormen — og Kielbmanden i  
Venedig.“

— New Translations published by Lembke. 25 parts published Kiel. 1870.

— All's Well. Kongens Læge. Romantisk Lystspil i 5 Acter. Efter Shaks-  
peare bearb. af S Beyer. 12. Kiel. 1850.

— As you like it. Livet i Skoven. Romantisk Lystspil i 4 Acter. En  
Bearbeidelse af Shakspeare ved S. Beyer 12 Kiel. 1850.

— Coriolanus. Efter Shakespeare. 12. Christiama 1818.

— Hamlet. Prinz af Dannemark. Tragoedie af Shaksp. oversat af Engelsk  
of Joh Boye Kielbenhavn 1777 (M. Hallager.)

— Prince of Danmark. Sørgespiel af W Shaksp. Oversat af H. C.  
Wosemose. 12. Kobenh. 1834

— oversat af Oelenschlager. Kiel. 1846. 2nd Ed 1847

— Julius Caesar. Sørgespiel af W Shaksp. Oversat af H C Wosemose. 12.  
Kobenh. 1834.

— Kong Lear. Sørgespiel af W. S. Oversat af H C. Wosemose. Kiel. 1854.

— Et Sørgespiel i fem Optog af W Shakespeare. Oversat efter N.  
Tates Omarbeidelse, som spilles paar de Kongelige Skuepladse i London.  
12. Kiel. 1794.

Shakspear's Kong Lear overs. af Foersom Køb 1850  
 —— overs. af S. Beyer. Køb 1850  
 —— Love's Labours' lost. Lovbud og Lovbrud Lystspil i 4 Acter En Bearbeidelse af Shaksp af S Beyer. 12 Køb 1853. Schubotho.  
 —— Macbeth Tragedie i fem Acter efter Shakspeare og Schiller, bearbeidet til Opførelse paa den danske Skueplads ved P Foersom 12. Køb 1816. 2nd Edition Foersom & Hoger. 1850  
 —— oversat og fortolket af N. Hauge. 8 Christiana 1855.  
 —— Merchant of Venice Kjobmanden af Venedig Lystspil i fem Acter af W. Shakspeare Fordansket til Skuepladsens Brug ved Prof K. L. Rahbek 12. Køb 1827  
 —— Merry Wives of Windsor De tytstige Koner i Hillerød, en Omarbeidelse og Efterlignelse af Shakspears „Merry Wives of Windsor“ Skuelospil i fem Acter af Capitain V. H F Abrahamsen 12 Køb 1815  
 —— The mundre Konen i Windsor. 1829.  
 —— Midsummer-Night's Dream Oversat af Oehlenschlaeger. Køb 1816  
 —— Othello af Wulff 1822.  
 —— Richard the IIIrd. Shakspeare som Elsker, eller Proven paa Richard III Lystspil in 1 Act af A Duval, overs. af Brunn Køb 1813  
 —— Romeo og Julie, af A. E Boye. 12 1828  
 —— Tempest Stormen. Et Syngespil i tre Afdelinger af Will. Shaksp. Omarbeidet til Kunzens efterladte Partitur af Levin Christian Sander. 12. Køb. 1818  
 —— Twelfth-Night Hellig Tree Kongers Aften eller: Hvad man vil. Lystspil ov af Boye 1829. (for det danske Theater bestemte Oversættelse)  
 —— Viola Romantisk Lystspil i 3 Acter En Bearbeidelse af Shaksp. ved S. Beyer. 12 Køb 1850.

#### DANISH SHAKSPEARIANA

Gervinus Shakspeare en Karakteristik efter Gervinus von K. Arentzen. Køb 1854  
 Hauch Afhandling om Shakspeare.  
 Holdt ditto  
 Heiberg, J. L. Anledning af Hr. Zu-Zx's Anmeldelse. Køb. 1860.  
 Sander Forelaesninger over Shakspeare's og hans Sørgenspil Macbeth. Køb. 1804.

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#### SWEDISH TRANSLATIONS.

Shakespeare's Dramatiska Arbeten, öfversatta af C. A. Hagberg. 12 Vols. 8. Lund 1847-51.  
 —— Antony and Cleopatra, af G. Scheutz. Stockh. 1825.  
 —— As you like it Som ni behagar af G. Scheutz Stockh. 1825.  
 —— Hamlet Stockh. 1819.  
 —— Richard II. Scheutz. Stockh. 1825  
 —— Julius Caesar, af Scheutz. Stockh. 1826. 2nd 1831.  
 —— Stockh. 1816.  
 —— öfversat af P. Westerstrand. Stockh. 1839.  
 —— Konung Lear Upsala 1818.  
 —— Macbeth, ofv E. G. Geijer. Upsala 1813.  
 —— af H. Sandstrom. 12. Stockh. 1838.  
 —— Merry Wives of Windsor, af Scheutz. Stockh. 1825.  
 —— Merchant of Venice, af Scheutz. Stockh. 1820. 1829.  
 —— af Arfwidsson Stockh. 1854.  
 —— Midsommars aftonen? af A. Lindberg. Stockh. 1834.  
 —— Othello, mohren i Venedig af K. A. Nicander. Stockh. 1826.  
 —— Romeo och Juliet öfvers. af F. A. Dahlgren. Stockh. 1845.  
 —— Tempest. Stockh. 1836.  
 —— Twelfth Night. Treitondags afsom af Scheutz. Stockh. 1825.

Gellersteat Shakspeare och Skalderna 4to Lund 1848  
 S's The Tempest, an ontlene Sketch of the Play. 8. Stockh 1836  
 Shakespeare och Hans Vanner eller Det Glada Englands gyllne Ålder 2 Vols  
 Stockh. 1839

Högman, Ch. de poesi dramatica G Shakespearii dissertatio 4. Upsala  
 1843

Hageberg, C. Aug Shakspeare och Skalderna (Sh. opinions on poets and  
 poetry) 4to Lund 1848

Romdahl, Axel. Obsolete Words in Shakspeare's Hamlet. 8. Upsala 1869.

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### DUTCH TRANSLATIONS.

**William Shakespear's Tooneelspeelen.** Met de Bronwellen en Aantekeningen van verscheide Beroemde Schryveren. Naar het Engelsche en het Hoogduitsche vertaald en met nieuw geinventeerde Kunstplaaten versierd 5 Vols small 8. Amsterdam 1778 - 1782.

The title of the 4 Volume has in addition: Aantekeningen, enz-van Rowe, Pope, Theobald, Hanmer, Warburton, Johnson en Capell. Naar de uitgaaf van Capell uit het Engelsch vertaald en met aantekeningen van Prof. Eschenburg en van den Vertaaler verrykt. This first Edition contains 15 plays namly:

Vol. I. Hamlet — de Storm — de vrolyke vrouwen de Windsor.  
 Vol. II. Macbeth — Leven en Dood van Koning Johannes — de Kunst om een Tegensprekster te Temmen  
 Vol. III. Othello — Henrik de Vierde, 1. Deel — De Dwaaling.  
 Vol IV Marcus Antonius en Cleopatra — Richard de Tweede — de Twee Edellieden van Verona.  
 Vol. V. Coriolanus — Koning Hendrik de Vierde, tweede Del — Veel Leven over Niets.

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**William Shakespear** The Plays of William Shakespeare. Uitgegeven en Verklaard door Mr. C. W. Opzoomer. 1te Stuk Othello. 12. Amst. 1862.  
 2te Stuk Macbeth. Amst. 1862

— Bloemlezing uit de deamatische Werken van William Shakspeare. In nederduitsche Dichtmaat overgebracht door Mr. L. Ph. C. van den Bergh. 8 Amsterdam 1834.

**Antonius en Cleopatra** Aegyptica ofte Aegpt trag. of M Antonius en Cleopatra, door G. v. Nieuwelandt 4to Amst 1624  
 — door Brunius 8 Amst. 1791.

— vertaeld door W. van Loon 12 Utrecht 1861.

**As you like it.** Orlando en Rosalinde. Landspel Vertaald door A. S. Kok. gr. 12. Haarlem 1860

**Hamlet.** (Brandt G) De veinzende Torquatus Amst. Wed. G. de Groot. 8. 1720. (imitation of Hamlet) 2nd Edit. 1740.

— de veinzende Torquatus Treurspel. 12. Amsterd. s. d. (1710?)  
 — gevolg naer het Franch, en naar het Engelsch door M. G. de Cambon. Geb. van der Werken. 12 Gravenhagen 1779

— gevolg naer het Franch van den Heere Ducis door Ambrosius Justus Zubli 1 Ed 1756 Tweede Druk Amsteldam 1790

— vertaald door P. Roorda van Eysinga. Met Inleiding van J. Moulin. 8. Kampen 1836

— Historisch Treurspel. Ten gebruikte der Gymnasia. Met ophelderingen voorzien door S. Susan 8. Deventer 1849.

— overs. door A. S Kok. Onder toezicht van Dr. J. van Vloten. 12. Haarlem 1860.

— english, uitgegeven en verklaard door A. C. Loffelt. Utrecht 1867. Beijers.

Julius Caesar. Treurspel van Sh. vertaald door Mr. C. W. Opzoomer 12. Amst 1860

— door Posthumus.

King Lear Treurspel in vyf bedryven, gevolgt naar het fransch door mevrouwe M. G de Cambon gebooren van der Werken. 12 Sgravenhage 1786

— Koning Lear. Treurspel van W Shaksp Uit het Engelsch vertaald door W. van Loon 12. Utrecht 1861.

Macbeth. Treurspel van W. Shaksppeare uit het engelsch door Jurriaan Moulin. 8.

1<sup>te</sup> Druk Kampen bij Tibout 1835.

2<sup>te</sup> " Deventer 1845.

3<sup>te</sup> " on der toezigt van Dr. J van Vloten 12. Haarlem 1858.

— door Susan 1. Edit? 2<sup>de</sup> Druk Deventer 1842. 3<sup>de</sup> Druk Dev. 1848

— English Text, Introduction and english Notes by Lindo (A doctors dissertation) 8 Arnhemiae 1853

— Opzoomer, C. W Aantelkeningen op Shakespeare's Treurspel Macbeth 8. Amsterdam 1854

Merchant of Venice De Koopman van Venetie Tooneelspel van Will. Shak. door T N. van der Stok 1<sup>te</sup> Druk 1859. 2. Goedkoope uitgave. 12 Rotterdam 1863

— van Posthumus (see Friesic)

Midsummer Night's Dream Gramsberger M. Klucht tragoedie of d. Hartoog v. Pierlepon 4<sup>to</sup> Amst. 1650 Hetz. Amst. 1657 4<sup>to</sup>.

— Piramus en Thisbe, of the bedrooge Hartog v. Pierlepon 8. Amst. 1752. (same subject as the M. N. D.)

Much ado about Nothing Elyndigh. Treurspel van Timbre de Cardone ende Fenicie van Messine Leeuwewarden 1618. (an imitation of the play.)

Othello, de Moor van Venetië door Moulin 1. Edit. Kampen by Valckenier 1836 2<sup>nd</sup> Ed 1848 3. Druk van Vlohen 12 Haarlem 1857.

— naar Eschenburg. 8. 1781.

— door J. P. Uilenbrock (naar Ducis). 1790

— Muliassus de Turk van Kalbergen 4<sup>to</sup>. Amsterdam 1652.

— door B. Brunius. 8 Amsterdam 1780

Richard III, Koning Richard III Treurspel door A. S Kok. Amst. 1850. 2<sup>nd</sup> Edit. 1861

Romeo and Juliet door Jacob Struys. 4<sup>to</sup>. Amsterdam 1634.

— door J van Lennep Amst 1853.

— Tooneelspel, gevolgd naar het hoogduitsche van den Heer Weisse door P. J. Uylenbroek. 2<sup>nd</sup> Ed. door B. Fremerij. Dordrecht 1786. Derde Druk Amsterdam 1791.

— door Moulin 3<sup>de</sup> Druk van Vloten 15 Haarlem 1858

— A Tragedy by W Sh with explanatory notes and introduction by C. Stoffel. 8 Deventer 1869.

Taming of the Shrew. De Konst om een Tegenspreckster te temmen. Amst. 1780.

Tempest. De Storm door B. Brunius. 8. Amst 1778.

— van Moulin 1836. 2<sup>e</sup> Druk van Vloten Haarlem 1858.

— The Tempest, with dutch notes door S. Susan. 8. Kampen 1854.

Titus Andronicus. Aran en Titus off Wraak en weerwraak, Treur-Spel van Jan Vos. l'Amstelredam, gedruckt by Otto Barentsz Smient. 4<sup>to</sup>, 1<sup>st</sup> Ed. 1641. 2<sup>nd</sup> 1642, 3<sup>nd</sup> 1644, 4<sup>nd</sup> 1648, 5<sup>nd</sup> 1656, 6<sup>nd</sup> 1660, 7<sup>nd</sup> 1661, 8<sup>th</sup> Ed. 1709, 20<sup>th</sup> Ed. 1726.

— hoertig berymt door Jakobus Rousseau 12.. Amst. 1716.

— Boertige Beschryving van der Amsterdamschen Schouwburg en het ver- toonen van Aran en Titus. 12.

Two Gentlemen of Verona. Amst. 1781

## DUTCH SHAKESPERIANA.

Duval, Alex. Shakespeare Minnaar Blijspel, naar het fransch door C van der Vijver 12. Amst 1810

Kampen, N. G. van. Redevoering over William Shakespear Voorgelezen in de Leydsche Afdeeling der Hollandsche Maatschappij van Fraaie Kunsten en Wetenschappen, den 9. December 1814. 8  
— over Shakspere. 8 Leyden 1815

— Werken der Hollands Maatschappij (Othello) 1823 VI. pag 216—17

Moulin, J. Omtrekken einer Algemeene Literatuur over W. Shaksp en deszelfs Werken 8 1845. Dweede deel (The first was not published )

— Tegen den Heer van der Hoop, als beoordeelaar myner vertaling van Macbeth 1836.

Pennevis, A. Shakspear en de Hedendaagsche Nederlandsche Uitgaven en Vertalingen zijner Tooneelstukke. Kritische Bijdrage tot de Kennis van Dichtkunst. 8. Utrecht 1863.

Sybrandi, K. Verhandeling over Vondel en Shakspeare als Treurspeldichters. Uitgegeven door Teyler's Tweede Genootschap. Haarlem 1841

Tydsschrift, de Navorscher. Several Articles on Shakspeare Vol III Vol IV Vol VI 305. VII

## FRIESIC TRANSLATIONS.

Merchant of Venice. De Keapman fen Venetien in Julius Cesar, two Toneestukken fen Willem Shakspeare. Out it Ingels foorfrieske trog. R Posthumus. 8. Grinz Oonken 1829.

As you like it. trog. Posthumus. 8. Dorkum 1842. (mentioned by Lowndes.)

## BOHEMIAN TRANSLATIONS.

Dramatika Dila Williama Shakespeara Nákladem Musea Království Českého. 25 Vols. 12. Praze 1855—1869, translated by various authors: Doucha, Kolar, Celakovský, Maly, Malého, etc.

— marná lásky snažení. Preložel J. Maly 8 Praze 1870.

— Othello, maurenjin Benátský Truchlohra w pateru gedenání prelozena od Jak Bud Malého. gr 8 Praze 1843. Kronberger. 2/3 Thlr

## HUNGARIAN TRANSLATIONS.

Shakspeare Minden Munkái. Fordítják, Tobben. Kiadja a Kisfaludy Táraság  
Első Kötet. 18 Vols. Pest 1864—1869.  
— transl. by Dobrentei. Kaschau 1824

## WALACHIAN TRANSLATIONS.

Shakspeare Macbeth Tragoedie in cinci acturi tradure d'in englisece de  
 P P Carp. Jassi 1864  
 —— Romeo and Juliet de Tona Hardam

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## MODERN GREEK.

Hamlet ήμετος, βασιλοπαις τῆς Αρίας, τραγῳδία τοῦ αγγλον Σαιξερον.  
 'Ενστιχως μεταφρασ θείσα ἦν Ιωαννον Η. Περβανογλουν. Athens 1858.\*

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## POLISH TRANSLATIONS.

Shakespeare William Works-Dramata, translated by Józefa Korzeniowskiego.  
 3 Vols (Containing 10 plays.) Warszaw 1857—1860  
 —— by Kefalinski and Dycalp 3 Vols. 8. Wilna 1840—48  
 —— Dzieła dramatyczne 2 Vols Poznań 1866 & 1869  
 —— Alls well that ends well; trans. by Dycalp 12 Wilna 1845  
 —— Hamlet, transl by Ostrowskiego 8. Livów 1870  
 —— Julius Caesar, tr. by Pajgerta 12. Livów 1859  
 —— Merry Wives of Windsor, transl by John of Dycalp 12 Wilna 1842.  
 —— Macbeth, transl by A E. Koźmiana. 8 1857.  
 Besides these there are other translations published in Polish Literary Journals.

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## RUSSIAN TRANSLATIONS AND CRITICISM.

Shakspeare's dramatic Works, published by Gerbel. 1866—1869 4 Vols 4to.  
 —— Richard the 3rd, translated into Russian by Drushin  
 —— King Lear, translated into Russian, with Introduction, by Drushin.  
 —— Lectures by N Tikhonravof. Moscow 1864, published by Grasunof.  
 Hamlet and Don Quixote written by Loof. St. Petersburg 1863. (This elaborate reply to Turgenev's article on Hamlet is published in the first Volume of Sovremennik for 1860.  
 On the Characters in Shakspeare's Hamlet by Jaroslavtsef. St Petersburg 1865.  
 Hamlet. A Criticism, by Bsherka Timovsef. St. Petersburg 1862.

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## BENGALEE TRANSLATIONS.\*\*

The Merchant of Venice translated into Bengali, by Hara Chandra Ghose.  
 Calcutta  
 Romeo and Juliet Romiyo-o-Juliyet. Calcutta (1818?)

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\* Lowndes also mentions a translation of the Tempest (Athens 1855?)

\*\* Both are mentioned by Lowndes; I have not been able to get either in India.

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## TO SHAKSPEARIAN COLLECTORS.

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The Publisher begs to enform Libraries, and Collectors of Shakspeariana, that he has great facilities for supplying any of the books mentioned in the Catalogue English as well as Foreign.

## AN SHAKSPEARE-FORSCHER.

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Der Verleger erlaubt sich Bibliotheken und Forscher darauf aufmerksam zu machen, dass er mit Leichtigkeit jeden Auftrag auf englische Shakspeariana auszuführen im Stande ist.

## ENGLISH SHAKSPEARIANA.

### SUPPLEMENT FROM 1864 to 1871

The *Cambridge* Edition of Shakspeare edited by Clark and Wright was finished in 1866, and is at present the best Edition we possess. — In the last Volume the Editors expressed themselves thus:

Nothing can be more unfounded than the notion so prevalent in Germany, that Shakspeare has till of late years been neglected and undervalued by his countrymen. Even in England this erroneous assertion is frequently repeated, as if it were too obvious to require proof. The Genius of Shakspeare and the stupidity of his commentators is a popular antithesis as trite as it is unjust. In this despised class are found some of the most famous and most accomplished Englishmen of their time. And it is a study of great interest to follow them as they exercise their varied talents on the noblest field which the literature of their country afforded:

*Rowe*, himself a dramatist of no mean skill; *Pope*, with his deep poetic insight; *Theobald*, with his fine tact and marvellous ingenuity; *Hammer*, whose guesses, however they may pass the sober limits of criticism, are sometimes brilliant, often instructive and never foolish; *Warburton*, audacious and arrogant, but now and then singularly happy; *Johnson*, with his masculine common sense; *Capell*, the most useful of all, whose conscientious diligence is untiring, whose minute accuracy is scarcely ever at fault; *Steevens*, *Malone*, *Blackstone*, *Farmer*, *Tyrwhitt*, *Rann*, *Boswell*, *Singer* and *Sidney Walker* with all their varied learning, together with their successors of the present generation in England, Germany and America, who have devoted themselves to the illustration of Shakspeare as to a labor of love." —

The wonderful love of Shakspeare shown by the Cambridge Editors, has lately revealed itself in a Copy of Shakspeare of a most unusual kind. Scholars have long collected editions, illustrations and books of their favourite ancient and modern authors, but perhaps no individual has collected more assiduously than

*Mr. H. R. Forrest of Manchester*

whose Copy of Shakspeare with all its addenda is a marvel, a literary curiosity and a library in itself.

We will endeavour to describe what Mr. Forrest has done.

He took K. Meadow's, Charles Knight's, Staunton's and Cassel's Illustrated Editions of Shakspeare and added to these all known

illustrations by Boydell, Fuseli, Howard, Smirk, Chodowicki, Retzsch, Buhl; every other illustration that he could procure, historical, descriptive, and artistic, portraits of all the historical personages of the plays, portraits of the actors, english and foreign, who ever performed in the pieces. Every thing in the way of scenic representation of the plays, and therefore all the customs and costumes of the stage, giving a history of stage costumes and stage performances of the plays — also the historical portraits, collected from Meyrick's Armour, from Boutell's monumental Brasses, and from Copies of old illuminations so that as far as possible the actual times of each piece whether its scenes were laid in England, Italy, Germany, Greece or Denmark is before the examiner of this Copy of Shakspeare.

Next come the erudite and illustrious Annotators and Translators of the text of Shakspeare, whose portraits he added. Then he collected from the caricatures, squibs and periodicals whatever had any reference to Shakspeare; he added Maps of Cities, old Architecture, views of Towns and Castles and Theatres until the Copy of his Shakspeare formed 45 Volumes in quarto, with more than 10,000 illustrations — a marvellous work of never ceasing perseverance. It would be difficult to surpass the diligent research by which this one author has been illustrated, and there can be no question that the

*Forrest Copy of Shakspeare*  
is unique, as a Collection of Illustrations to Shakspeare's plays.

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A Copy of *Venus and Adonis* printed for William Leake 1599 has been discovered in an old Library by Mr. Ch. Edmunds, and there is now no doubt that this is the real 4th Edition and the one of 1600 is a myth.

The Collier *Emendation* Controversy is now fully set at rest. The Corrections have not convinced Shakspearian Scholars\* that they are of any authority. Singer proved that many of the best of the emendations were not new, and that most of the new were uncalled for or absurd. In this estimate of the reading he was supported by Knight, Halliwell and Dyce, and the result has been that these Collier Emendations have had no lasting effect, and are nearly put aside as useless.

*Shakespeare's Birth-place* and the Museum at Stratford-upon-Avon, are also now in a flourishing condition. The number of Visitors to the Birth-place during the year 1869—70 was about 6,450. The house has been fitted up and two rooms are furnished at the Birth-place as a Shakespearean Museum.

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\* Staunton's Preface to Shakspeare

## I. ENGLISH EDITIONS OF SHAKSPEARE.

1865 **Shakespeare (William)** Works, the text formed from a new Collation of the Early Editions, together with all the Original Novels and Tales on which the Plays are founded, copious Archæological Annotations on each Play, and a Life of the Author, by J. O. Halliwell, with numerous illustrations, facsimiles, etc. by F. W. Fairholt 16 Vols. half morocco. folio 1853-65  
"150 copies only have been printed."  
by Bowdler. 6 Vols. 12s. 20s Longman.  
by Clark and Wright 16s. 12s. Boston.  
with biogr. Sketches by Mary C Clark. 8s Edinburgh. 3s 6d.  
for Schools, by Rev. C. Lenny. 2nd Edit. 12s. 2s 6d Relfe.  
and families, selected and abridged. 12s. 3s 6d Allman.  
by Rich. Grant White. Vol. I. 8s Boston. 10s 6d  
Hamlet, with notes for Schools. 12s. 2s 6d Longman.  
Hamlet 1603 and 1604 Being exact Reprints of the First and Second Editions of Shakespeare's great Drama; with the two texts printed on opposite pages, so arranged that the parallel passages face each other. And a bibliographical Preface by Samuel Timmins. 4s Birmingham. 1860.  
King Lear, with expl and illustr. notes by J. Hunter. 12s. 2s 6d. Longman  
Much Ado about nothing, edited by H. Staunton, post. 8s 10s 6d Day.  
Tempest, adapted for the use of Schools and private study. 12s. 2s 6d. Longman  
Winter Tales, Scenes from, by Owen Jones 4s 42s. Longman.  
Pericles, the Prince of Tyre, from the 3rd folio 1664 4to. 2s 6d. Folio. 5s. Booth  
1866 complete Edition. post. 8s. 1s. Dick.  
edited by Clark and Wright. 9 Vols 8s. £ 4. 14s 6d. Macmillan  
revised by A. Dyce. 2nd Edit. 9 Vols 8s. £ 4. 12s. Chapman & H. handy Volume S 13 Vols. 18s. 21s Bradbury & E.  
The Blackfriar's Shakspeare, edited by Chr. Knight. post 8s 3s 6d Routledge  
ed. by Knight Second Pictorial Edition. 8 Vols roy. 8s 84s Routledge  
Stratford Edition. 6 Vols 12s 21s Griffin  
the Tempest edit. by J. M. Jephson. 18s. 1s 6d. Macmillan  
1867 Gleanings from the Comedies of S 32mo. 1s 6d. Nimmo.  
Plays, ed. by Thomas Keightley. 6 Vols. 32mo in case. 21s Bell & D  
The Prince's Shakspeare. A Selection of the plays, ed by the Rev  
Duncan Mathias. post 8s. 6s. Bentley  
Merchant of Venice, ed by Clark & Wright 12s 1s. Macmillan.  
Richard the Second, with Introductions. 12s. 2s Simpkin  
1868 ed. by Ch. Knight. 12s 1s Routledge.  
ed. by Howard Staunton, new Edition. 82 Vols. Roxburgh. 50s. Routledge.

1868 with Life and Glossary. 12<sup>o</sup> 1s. 1s 6d and 3s 6d. Warne  
 1869 ed. by Ch. Knight, illustrated 12<sup>o</sup>. 3s 6d Routledge.  
 —— separate plays, with notes by Hunter for Students Each play 1s  
 Longman  
 —— Julius Caesar by Denison, new Edit 8<sup>o</sup>. 6s. Parker.  
 —— Macbeth by Clark and Wright 12<sup>o</sup> 1s 6d Macmillan  
 —— Midsummer Nights Dream, with 24 Silhouettes. Folio 31s 6d Longman  
 —— Richard the Second, ed. by Clark & Wright 12<sup>o</sup>. 1s 6d  
 1870 Hudson's School Shakspeare. Plays of S selected and prepared for use  
 in Schools, Clubs, Classes and Families; with Introduction and Notes  
 by Rev. Henry Hudson. 12<sup>o</sup> Boston 12s 6d  
 1871 A new variorum Edition of Shakespeare Edited by Horace, Howard  
 Furness. Vol. I. Romeo and Juliet. 8<sup>o</sup>. pag 524 24s Philadelphia  
 Lippincott (If this Edition be ever finished it bids fair  
 to be the best variorum Edition.)  
 —— Dramatic Works, with Notes and Biographical Notice by Robert Inglis.  
 12<sup>o</sup>. 1871. 3s 6d Gall & J.  
 —— S's. Plays, Abridged for girls, by Rosa Baughan 8<sup>o</sup>. London 1871.  
 4s 6d Washbourne.  
 —— Tempest, with notes by Jell Jephson. 2nd Edit. 18 1s Macmillan.

## POEMS.

Poems, edited, with a Memoir by Robert Bell. new Edition 12<sup>o</sup>. London  
 1870 1s 3d Griffin & Co.  
 —— new Edition. 12<sup>o</sup> (Aldine Poets.) London 1870. 1s 6d. Bell & D.

## SONNETS

Songs and Sonnets. Gem Edition 16<sup>o</sup>. 1865. 3s 6d Macmillan.  
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